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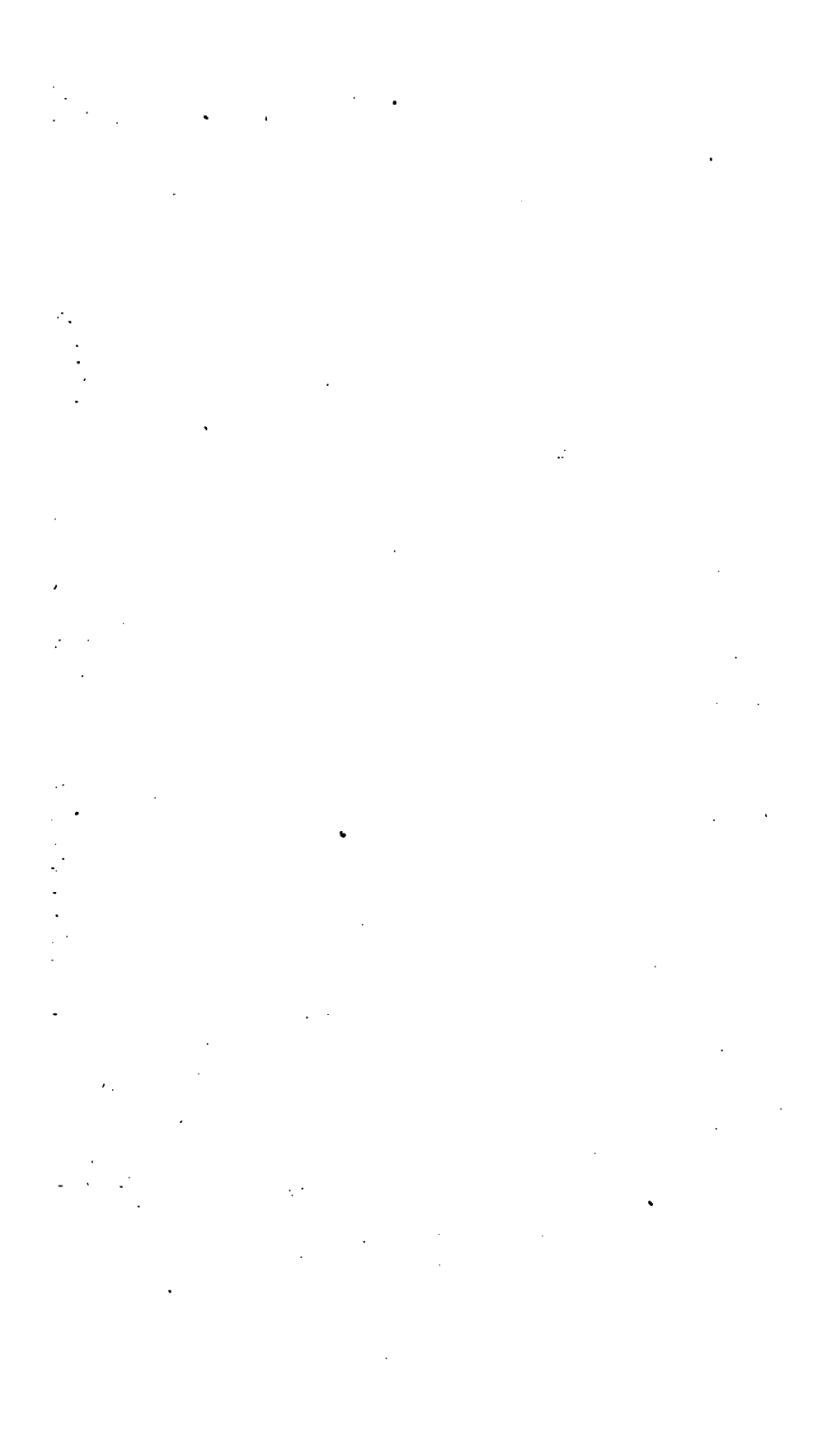




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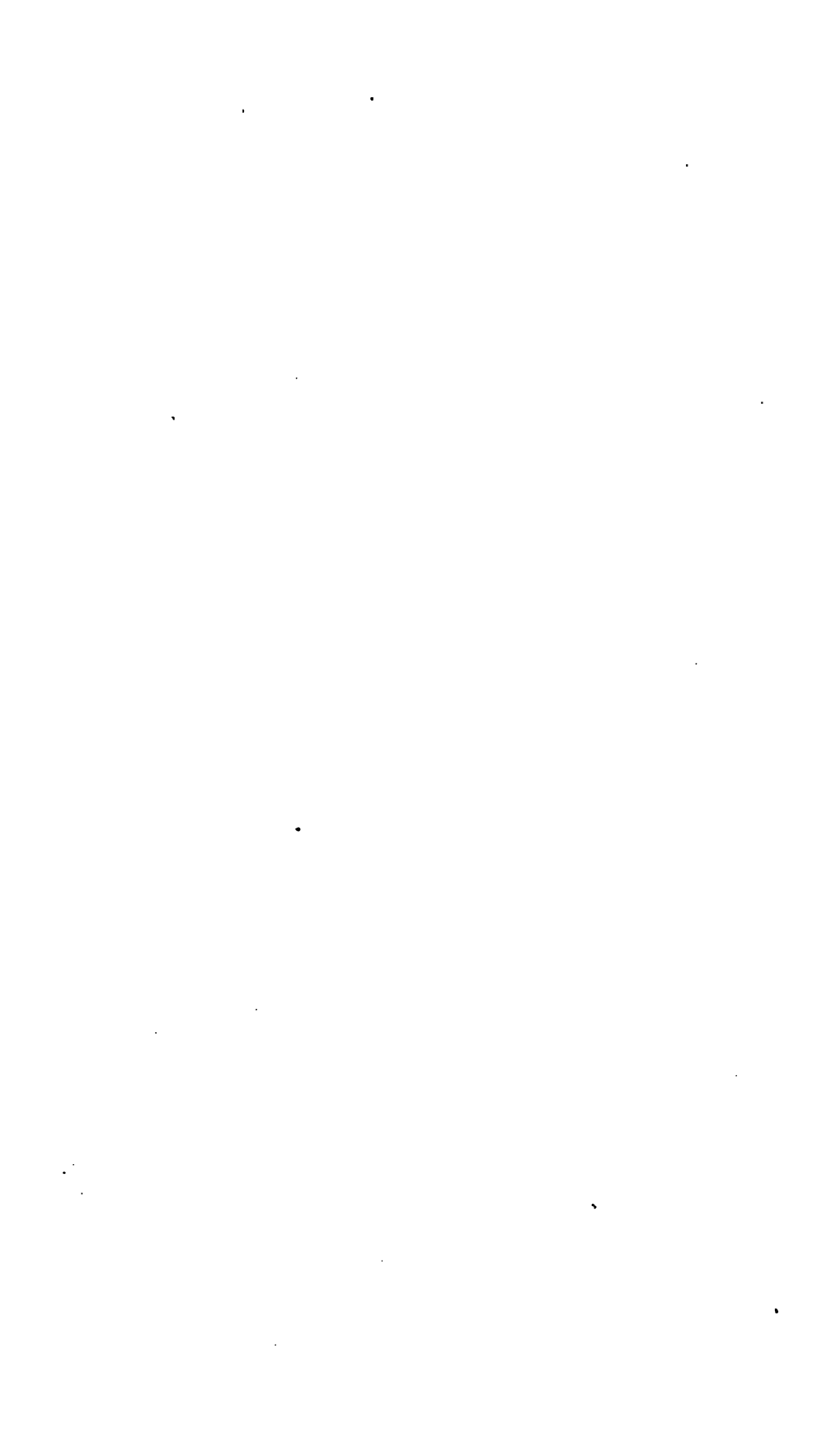


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1846

# Academatic Stenography

BEING

SHORT HAND,

Adapted to the *Shorthand* system

T. WILLIAMS,



*Williams invent.*

*P. R. Colwell del. et sc.*

Stenography

being presented by Mercury

to Literature

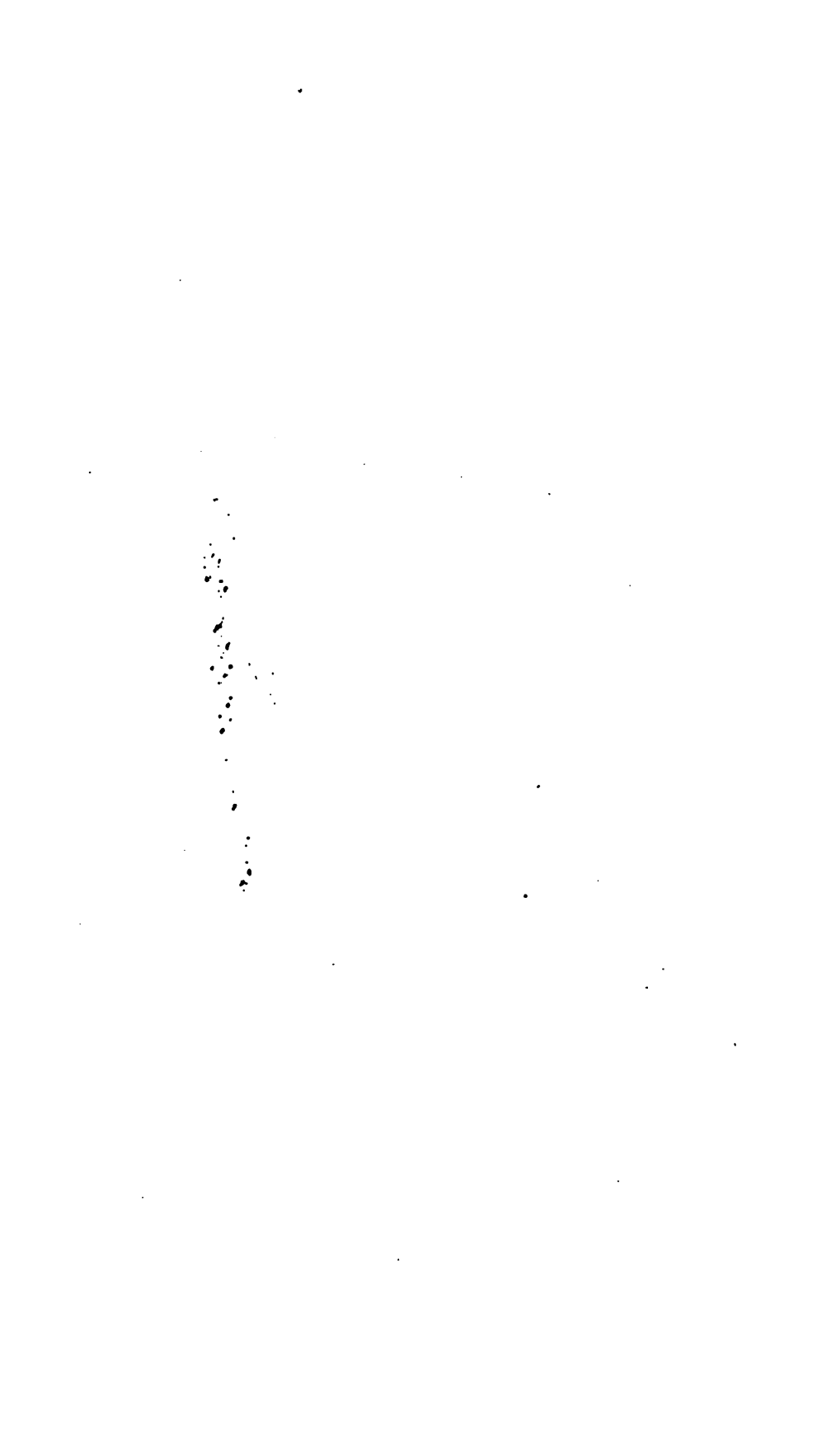
London.

Printed for the Author,

By S. Rothwell, 1, Reed Lane, Fenchurch Street.

And Sold by Whittaker, Ave Maria Lane.

1846



# ACADEMICAL STENOGRAPHY;

BEING

A SIMPLIFIED SYSTEM

OF

## Short Hand,

ADAPTED TO THE JUVENILE CAPACITY.

BY T. WILLIAMS,

PRECEPTOR OF YOUTH.

LONDON :

PRINTED FOR THE AUTHOR,

BY S. ROTHWELL, ROOD LANE, FENCHURCH STREET ;

AND SOLD BY

WHITTAKER, AVE-MARIA LANE,

AND BY ALL RESPECTABLE BOOKSELLERS.

1826.

786.







**DEDICATION**  
**TO**  
**THE RESPECTED EDITORS**  
**OF ESTEEMED**  
**Periodical Publications.**

---

**LADIES and GENTLEMEN,**

**HAVING, for a length of time, considered that department of literature over which you so laudibly preside (whether amusing, commercial, or religious) to be the most successful of all human means, in the spread of general knowledge, and the**

most effectual method of informing the judgment, and of expanding the intellect, I have taken the liberty of dedicating the following system of stenography to you, as a small, but sincere token of the high estimation in which I hold your patriotic and extensive labours. These impressions were made on my mind by the pleasure and instruction, which I have frequently derived from their perusal. The same impressions have been confirmed, by general observation, in reference to those individuals who are in the habit of reading periodical works. And by contrasting those degrees of intellectual attainments, so evidently discovered in those countries where the national journals, and similar works are encouraged, with those states where they are suppressed—the inhabitants of the former are distinguished by elevated and enlightened

minds, while, the subjects of the latter are degraded by ignorance, bigotry, and superstition. We have reason to rejoice, that the exalted sentiments of our august sovereign do not dispose him to such ill-judged measures, and that his throne is established on a much firmer basis. It is also a subject of exultation, that the ingenuous policy, pursued by our present government, disdains such mean subterfuges. The public favour bestowed upon the description of reading just alluded to, is a most pleasing omen of the increasing greatness of this kingdom.

I am convinced, that if many of those, who (through affluence) are furnished with so much leisure, were to devote more of their time to the perusal of such works, their evening parties would not partake so much of frivolity and aspersion ; they would thereby be

furnished with topics of conversation, suited to the interest of the times, to local circumstances, and to passing events; and as they would probably gain their information from different sources, a pleasing interchange of interesting communication would be the result; there would not be that inducement to the baneful fashion of card playing—a custom, which tends to demoralize the best powers of the mind more than we can be aware of. Those feelings of the heart, which ought to be all kindness, quiet, and complacency, are thereby turned into tumult, envy, ungenerous triumph, and discordant fermentation, which, the rules of courtesy and good breeding can scarcely conceal or restrain.

The same description of reading is peculiarly advantageous to youth entering into public life, as it tends to give them a pre-

paratory knowledge of the busy world, and proves a practical finish to their theoretical studies.

As an instructor of the rising generation, I am particularly desirous that this idea should have its full weight with parents in general ; for, when a youth has been, as it were, cloistered in a literary establishment for several years, though his mind may be fraught with classic lore, yet, on his launching into society, the undiscerning observer may consider him wanting of common sense, and may judge of his scholastic attainments, from the ignorance naturally manifested in relation to the common occurrences of life.

Whereas, these periodical pictures of the animated world, in the varied forms which it

constantly assumes, would not only give common place information, but would tend to apprise him of the traps that beset his path, and of the many delusions and speculations that prove ruinous to others; while the record of foreign and domestic occurrences, of commercial transactions, of judicial proceedings, of national policy, and the judicious reviews of literary works, would, of themselves, prove very interesting and instructive; but when these practical materials are regularly and carefully laid upon a theorized foundation, a completely noble, an elegantly finished superstructure may conclusively be anticipated.

There is another subject, which, from its vast importance, deserves to be distinctly noticed, that is, religion: the truths of which, are

often very ably defended by these publications, against the insidious attacks of scepticism and infidelity. It is also an object to which some respectable periodicals are principally devoted; in which, moral duties, divine precepts, and the whole range of theology, are clothed in the most pleasing and in the most engaging attire; but, I am aware that many individuals, from a want of due consideration, view practical piety as a matter of minor account, only requiring a cursory regard—and that, at some distant or indefinite period. Of those persons, I would enquire (should this fall into the hands of any such) has an earthly parent a just claim on the attachment and unremitting attention of his offspring, and shall not our Heavenly Father, “in whom we live, and move, and have our being,” assert his right to our ardent love, and to our



constant devotion? Is nearly half the averaged life of man only sufficient to prepare him for the honourable discharge of the engagements of the remaining part, and shall the short span of man's transitory state be thought too great a portion of the soul's endless existence, to be engaged in preparing it for the employment of "another and better world?"

It may be the remark of some scrupulous reader, that such general commendations of works so diversified in their objects, and, in some respects, so opposite in their sentiments, bespeak an indecision of mind, and a want of proper discrimination. My idea is this, that every one ought to endeavour to decide for himself on every disputed point, that he should be able to assign the motives that influence his

decision ; and in religious matters, he should be always ready to give an answer to every man that asketh a reason of the hope that is in him, with meekness and fear ; that is with all deference in regard to the feelings of of his opponent, and with a proper awe of the momentous subject in dispute. But though every man should investigate for himself, yet he has no right to decide for another. The assumption of right over another's judgment, has proscribed the independence of the press in foreign nations, and has deluged empires with blood. The liberty of the press should be held as sacred, and as inviolate, as the liberty of the subject ; and no works, but those that are notoriously blasphemous, and those that obviously aim at the subversion of public morals, of social order, and of the national security, ought to be

restricted : for, when authors evince, by incessant labour, and by temperate discussion, their disinterested regard for the public welfare, though they may have their separate partisans, yet they deserve, and will obtain public gratitude and encomium. Under these long formed impressions, the following pages are most respectfully inscribed, by,

Ladies and Gentlemen,

Your humble, but devoted servant,

THEOPHILUS WILLIAMS.

WORTHING, March 1, 1826.

## **PREFACE.**

---

**WHEN** the Omnipotent Framers of the universe commenced the grand work of creation, he said, "Let there be light, and there was light." His sovereign mandate called the wide expanse of nature into being, and stamped it with extreme perfection, even at its birth; but the all-wise disposer of events has determined otherwise respecting the puny essays of his creature man, emitting the rays of knowledge upon his intellectual researches in a gradual and in a protracted way, and by very limited portions. He first implants the mere conception of a discovery, and in each succeeding age develops some fresh additions toward the completion of his purpose.

The primitive attempts of genius in the discovery of any science, are, in general, very contracted, but are of material importance, as they form an attractive basis for those improvements which experience and labour never fail to effect.

There are some inventions, which, either from the exquisite ingenuity of the mechanism, or from the vast magnitude of their construction, or from the stupendous power of their motion, excite considerable notice and astonishment; and men are too apt to regard them as the entire creation of human intellect; but, it should be remembered, that, all works of art are but fresh discoveries of nature, for the laws of matter, force, motion, gravity, and sound, of which the works of art are constituted, were unalterably, though secretly instituted at or before the birth of time.

The artisan who succeeds in any invention,

may be compared to a miner, when Providence has prospered his anxious search. The former is appointed to unfold the wonderful dispensations of Providence; and the latter, to develop the hidden treasures of the earth.

Art is the combination and modulation of nature; and, that all such combinations would have produced their specific results five thousand years ago, is a fact that cannot be doubted. Thus, the percussion of air in the melodious flute, and its vibration in the sensitive tones of the expressive viol, are phenomena founded on the irreversible laws of nature. He that formed the human eye, and the sympathetic ear, decreed the sublime and the harmonious; and all deviations from those laws are deformity and discord.

Though I am convinced that the all-directing finger of Providence is as essential in the most simple acquirement as in the most pro-

found discovery, yet I am aware, that I have alluded to objects far above the humble track that I have traced, and of which this volume treats.

---

“ Who but rather turns  
To heaven’s broad fire his unconstrained view,  
Than to the glimm’ring of a waxen flame ?  
Who, that from Alpine heights his lab’ring eye  
Shoots round the wide horizon, to survey  
Nilus or Ganges rolling his bright wave  
Thro’ mountains, plains, thro’ empires black with shade,  
And continents of sand ! will turn his gaze  
To mark the windings of a scanty rill  
That murmurs at his feet ? ”

The mind, impatient of control, darts from the plain and the simple to the majestic and the sublime ; and if not wilfully deaf to the voice of truth, will look through art to nature, and “ through nature up to nature’s God.”

If we contemplate the immediate works of his Hand, comparing the mechanism of nature with the mechanism of art ; if we turn to

the minute part of creation, and inspect the animalcula, which, though in crowded concourse, are invisible to the naked eye; yet, assisted by a powerful microscope, we should discover, that, they not only possess vitality, but are actuated by inherent instinct, and have proportionate limbs and features, evidently composed of muscles, veins, arteries, and nerves; or, if we were to turn from the minute to the majestic, and at the silent hour of midnight, with the aid of a telescope, survey the solar system, and mark the planets moving in their spheres, beholding the wide expanse of heaven thickly studded with the embossed centres of innumerable worlds, we should be led to exclaim, "What is man, (or his boasted achievements), that the Almighty should be mindful of him," or that He should deign to concern Himself with the trivial affairs of such inferior beings!

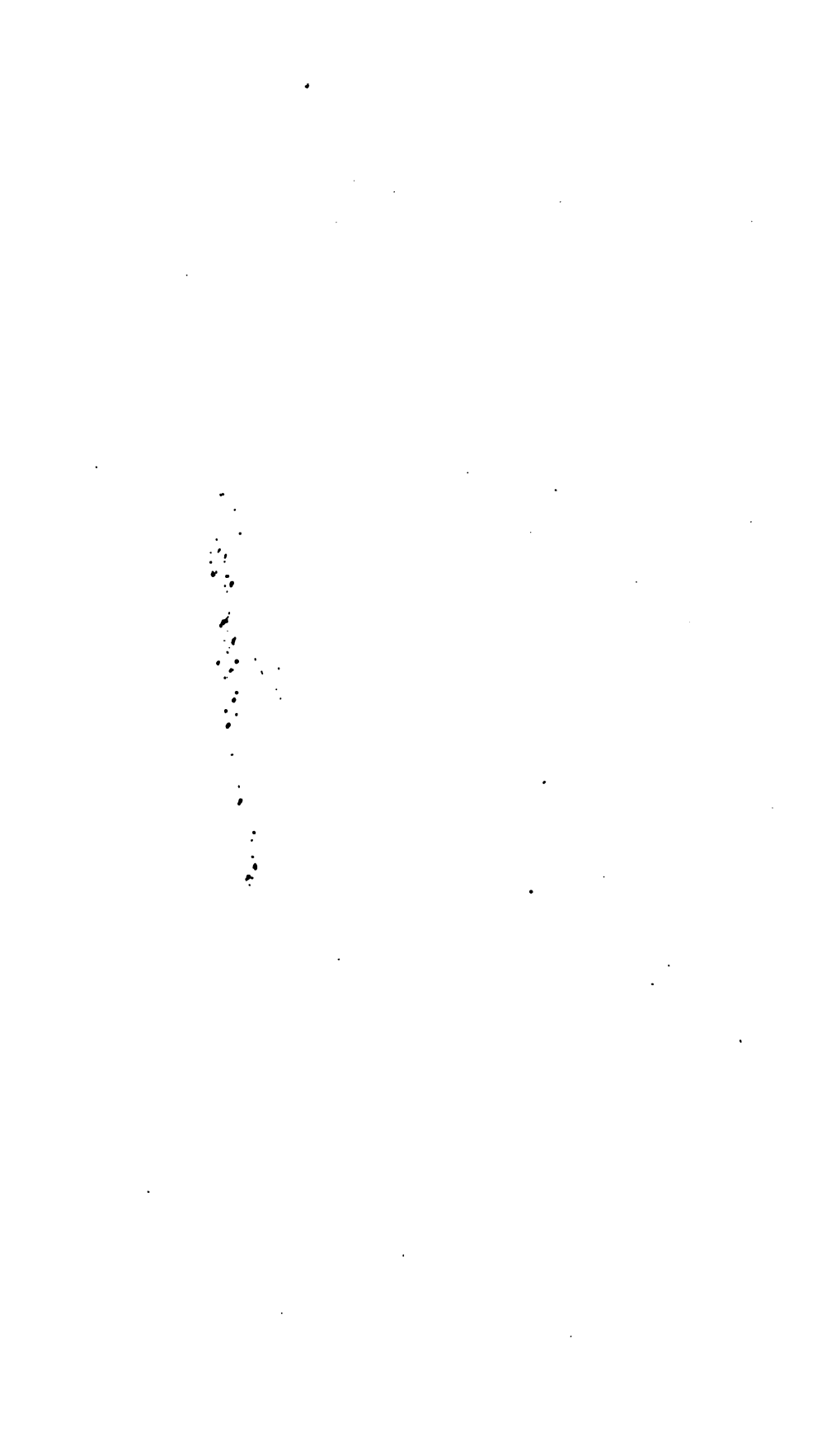




## INTRODUCTION.

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**THE** impatient searcher after stenographic information may have been disappointed in not having found the preceding pages devoted to that subject ; but the importance of the publications referred to in the dedication, must be obvious to every one ; and the subserviency of stenography, in the collection of much of the valuable information which they contain, induced the author to direct the address to the conductors of those works. For, whether a periodical relate to national policy, or physiology, or anatomy, or chemistry, or theology, or mathematics, or whether it be miscellaneous or distinct, short-hand, as a science, is found useful as an auxiliary in



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upon, by this expressive title, to make some remarks, respecting the system now presented to the public.

As an historical account of stenography has appeared in a number of publications, and is probably familiar to many of my readers, I have not considered it necessary to transcribe it into this work; therefore, shall only observe, that the art of short-hand has for many ages engaged the attention of literary men, but we have no specimen extant, which proves that it had ever arrived to any great degree of practical eminence till of late years, during which time, several modern writers have placed it upon a very respectable footing. The knowledge and skill displayed by them are deserving of the highest praise.

It is not my intention to enter into a long discussion, in order to show the merits or the superiority of my system of stenography; and

by invidious comparisons endeavour to depreciate the labours of those who have preceded me.—No, inclination does not prompt me, nor could prejudice, interest, or custom, justify it to my mind. I would rather confine my plan within its native sphere, than extend its circulation by such ungenerous measures. He who forms the first rude outline of a science may, at the time, lay claim to exclusive merit; but all those who follow in the once trodden track, are in succession indebted to their predecessors, and might never have entertained an idea upon the subject, if the art itself had not been previously discovered. As to myself, I may attribute this compilation more to accident than design. Being engaged in the scholastic line, sharing the toils and directing the studies of my pupils, endeavouring to remove the obstacles, and to explain the intricacies that appeared to obstruct their progress and improvement in other systems, its different modifications presented themselves to my mind.

The first particular that seemed to admit of improvement, was the formation of some of the alphabetical characters. It appeared desirable that each single letter should be represented by a simple character, without any angle, loop, hook, or other addition to it. The compound character requires more time in the formation; is not so expeditiously joined, or so easily deciphered as the simple character; for, if a character occupy more time in forming and joining than the letter which it represents, it cannot be, correctly speaking, a stenographic character, therefore, must with regard to itself, be an anomaly in every word in which it occurs. With this view, I constructed an abridged explicit alphabet, made up entirely of simple characters, carefully allotted, which I presume will be found well adapted to rapid composition, prompt deciphering, and from each character being a part of the letter it represents, they will be easily acquired and readily recalled to the mind, of

which I shall here give an outline ; and I would request the reader to turn to that plate which has the examples, **SENSIBILITY**, and **FILIAL REGARD** annexed to it, in order to elucidate the following observations :

The most frequently recurring letters and their assimilants, or the letters that nearly resemble them in sound, I have represented by simple straight strokes ; and to those letters not so often used, and having no other assimilant than *g* soft, which is represented by *j*, I have given simple slight curves, or quadrants ; and in order to unite legibility with expedition, I have attached distinct characters to the assimilants ; but as they are not (excepting the *v*) so well adapted to general composition as the other characters, they are only to be used for initial letters, excepting in the abbreviations from the table of arbitraries, which are always to be composed of distinct definite characters.



The small semi-circular characters are only to be used in general composition, at the beginning of words, and are never to be placed in any subsequent part of a word.

I have divided the stenographic characters into the following denominations :

First, The absolute, which are the direct characters for *b, s, k, t, f, j, l, m, n, r*, which may be placed in any part of a word, either as radicals or serviles, whenever or wherever they may be required.

Second, The restricted agents ; when the above characters are used to represent the other letters, which are called their assimilants or relatives in sound, they are restricted to the subsequent part of the word, and are never allowed as such, to appear as initial characters, or in the arbitrary abbreviations.

Third, The additional distinctive characters, which are the semi-circular characters, before alluded to, and though representing the same letters, as the last-mentioned characters, yet are restricted just in the reverse way to them, these being only used as initial characters, and for the letters of the table of arbitraries.

As the *h* and the *y* may be frequently omitted, except in the arbitrary abbreviations, they are placed in the plate, lately noticed, with the small vowel characters, which the student will also soon be able to lay aside, except in the arbitraries.

The long letters in ordinary *long-hand* writing, whether carried above or brought below the others, have each a stroke of completion, which is brought to the level of the rest, thereby keeping the whole in a regular, and horizontal direction. The same desirable object is accomplished in *this* system,

by the adoption of a set of characters, called *supernumeraries*. By this plan, a reverse character is given to each of the ascending and the descending characters; though the generality of these supernumeraries would be ill adapted for unqualified use, yet they will answer the purpose of occasional deputies; for instance, when a descending character is about to follow another already below the plane of the writing, then its respective ascending deputy may be substituted, and vice versa with respect to the regular ascending characters, though these latter characters will but seldom require it; this method, if adopted, when necessary, will keep up a regular and uniform appearance.

The set of numerical characters will, I think, be found suited to expeditious formation and prompt deciphering; but should the student prefer joining characters for the numerals, the ten absolute alphabetical characters in the plate, above-noticed, may be used for nume-

ricals, and may be distinguished from the other writing by a stroke through the last figure, like the cross to a small writing *t*; for example, the characters for *bmsj*, joined together, and the *j* crossed, represent the year 1826. The same signs as those for the abbreviation of whole numbers may be added to these characters.

Having noticed those alphabetical and numerical characters, which I consider of permanent and general utility, I shall now proceed to those minor characters, the vowels, which (except in the arbitrary abbreviations) are only of temporary use, as helps to those who have just commenced the study of the art (in their practice, as preparatory to their attempting to follow a speaker) in which case, explication is of more consequence than expedition; for which reason, I have given a small distinct character to each of the vowels. These vowel characters are to be added, after all the consonants of the sentence or tran-

script have been inserted, placing them as near to those parts of the words, where the vowels have been severally omitted, as convenience will allow, and forming them but just large enough to identify their particular direction. I would advise the student to commence, by writing in ink, the consonants of words on the red vowel lines of the first course (which specifies the vowel attached to the commencement of each word) then add lightly with a pencil the several vowels in characters; or by dots on the vowel places, to the subsequent parts of the words; and when this can be read with facility, let the vowel characters or dots be erased with an Indian rubber, and the consonants be deciphered by themselves, as they are placed on those lines, by which plan, that which at first may appear difficult and insurmountable, will soon become plain and perfectly legible.

The first character of every word being a distinct character, greatly obviates the ob-

jection that may be made to the substituting of one letter for another, of a similar sound. The only way in which the alphabet can be brought into entire simple characters, and as complex short-hand characters, when compounded, render the writing very complex and intricate, so, on the contrary, simple characters, when joined together, give a simplicity to the whole, and render it plain and explicit ; and simple characters are written with much more rapidity than compound characters can be. I compare compound characters to impediments of speech, by avoiding of which, a fluency and a clear utterance (if I may so express myself) are given to the writing.

As to the difficulty of deciphering substituted characters, it is merely imaginary. Where is the material difference between the sound of *d* and of the *t* in the words *dress'd* and *drest*? or could any one hesitate as to the meaning, if for the word consideration,

*consiteration* were to be written ? Where is the essential difference between the sound of *b* and *p* ? could any one be at a loss, supposing the word cupboard were to be written *cubboard* ?

The *g* hard is not quite so near to *k* as the above assimilants are to each other ; but *k* when used for *g* hard, in the subsequent part of a word, will be easily understood ; for instance, no difficulty could arise from writing for songster, *sonkster* ; *k* will supply the place of *q* in the subsequent part of a word, if instead of writing " We fought and conquered," it were written thus, " We fought and *conkered*," the meaning would be evident. *K* is also an abbreviation of the letter *x*, which combines the sounds of *e k s* ; and as abbreviation is a leading feature in short-hand, surely, if an object of importance is to be attained, a letter may be abbreviated as well as a word ; and except when the letter *x* is the first consonant in the word, as in *ex-*

*pedient*, in which case, the distinct character for *x* is to be used, the character for *k*, in the subsequent part of a word, may be adopted for *x*; the connection in which it is placed will explain it, as in the following sentences: "Modesty becomes the fair *sek*;" "That building has been erected one hundred and *sikty-four* years." The character for *k*, when substituted for *x*, may be made rather longer, in order the better to distinguish it. *W* being a consonant only at the beginning of a syllable, the character for *v* may be substituted for it (except in the first syllable) as in the following sentence: "The ship sailed *westward*." *Sh*, in the subsequent part of a word, may be represented by *s*, as in the word *distinguish*.

As the character for *s* has been generally adopted in other systems, as a substitute for *c* soft and *z*, and *k* for *c* hard, also *j* for *g* soft, it will be unnecessary to say any thing in support of their adoption. And as to the sub-



stitutions, which I have introduced, I am convinced, that if the reader will give the system a fair trial, their utility will be evident ; for by them an alphabet is formed, entirely of simple characters, by which a rapidity is given to the insertion, and a clear legibility is produced in the writing.

What are defective articulations and provincial inaccuracies of speech, and what is the broken English of the foreigner, and the imperfect utterance of the child, but so many substitutions of one sound for another somewhat similar. Thus many in their daily intercourse are accustomed to these substitutions of sound, without finding any difficulty in discovering the exact sounds which those deviations are intended to represent. It is astonishing by what small portions of words the meaning of a speaker may be understood by one, who being deficient in the sense of hearing is obliged to make the sense of sight partly to supply its place. Many

persons that are deaf and dumb can understand a speaker by the motions of his mouth. This circumstance is the more surprising, when we consider, that beside the vowels being invisible, only those consonants, called labials, have a conspicuous formation, the other consonants, the dentals, the palatals, and the gutturals being formed within the mouth, must be greatly obscured from the eye of the most attentive observer. We should be but little acquainted with the extent of the capacities of the several senses, if it were not for the absence of one or more of them in particular individuals, which circumstance brings another faculty into full and powerful exercise, by which it not only discharges the duty allotted to it, but executes in an indirect way the duties of the absentee, thus (as we have just noticed) the sight supplies the place of hearing ; and when on the contrary, the sense of sight is withheld by nature, or destroyed by accident, then the senses of hearing and of touch soon manifest

an inherent acumen of perfection which we should not otherwise have conceived them to possess; the exquisite sensibility of hearing is then evinced to an extent beyond description, which is only fully known to those who have brought it into full exercise, and the same may be said of the sense of touch. These allusions are intended to show that the apprehensions of the senses are capable of being rendered more acute and penetrating than we are accustomed to find them, for in those cases it is not any peculiarity in the formation of the particular faculty, but the impelling situation in which it is placed that is the cause of the superiority of its perception. If parents desire to give point and energy to the different faculties of their children, they should have them instructed in the art of short-hand as early in life as possible; it would not (if properly managed) be an extra labour, but would, by being blended with their other studies, greatly assist in the acquirement of them; English lessons in geog-

raphy, grammar, history, &c. might first be written out in short-hand, and then committed to memory from it; also, various exercises, the English of translations, and the questions in arithmetic might be written on the slate in short-hand, which would more strongly impress both the study and the stenography on the mind. This system is as applicable as any other to the writing of foreign languages, and its rules may, in general, be rendered available in that respect, but I would not recommend its adoption to a great extent in any language, until the student has made considerable progress in it and in stenography, as one or both of them might be rendered more intricate to the learner than when acquired separately.

I am convinced from observation, that as a youth gains a proficiency in short-hand, a penetration and a promptitude are given to the perceptions very advantageous to his other studies, and proving doubly beneficial

to him in the general concerns of life ; with these ideas, and considering that short-hand reporting is a profession by which a great number of worthy individuals obtain a respectable support, that stenography is the grand mean by which much important information is rescued from oblivion—that the art of short-hand might be made a very useful auxiliary in almost every department or station (while many other acquirements and accomplishments, by disuse, are forgotten and useless) and that an eminent dexterity in the art is far more likely to be attained, when commenced in early life, than when delayed to that period, when the busy world tends to detract and to divert the mind, it may be affirmed, that beyond a plain elementary education, there is no study so generally and so permanently advantageous, as the early acquirement of short-hand.

The next particular to which it may be necessary for me to refer, as peculiar to this

system, is the table of arbitrary abbreviations, which when merely regarded collectively, and that in a cursory way, might appear too extensive for general use ; but I would advise the impartial reader to take an abbreviation distinctively, and then another and another, and there would be no difficulty in retaining of them as the representatives of the words to which they are annexed ; thus in a progressive manner, according as the words are adopted, and according to the frequency of their recurrence in the practice of the student, the abbreviated words, in general use, would become familiar to his mind, and to his pen.

A general plan, by which long words of several syllables may be inserted with as much expedition as small words of one syllable can be, ought not to be rejected on slight grounds, or because a little application may be necessary, especially in an art which is allowed to be of such eminent utility. That

such a desponding soliloquy as, "O I shall never learn all this," should escape from the juvenile pupil on commencing a fresh study, or a new book, is not to be wondered at; but that those who have arrived to years of maturity, and who possess a liberal share of intellect, should encourage the hackneyed apprehension of burdening the memory, especially when the subject proposed is worthy of its retention, is a matter of surprise and regret.

The memory, if not originally defective, or impaired by age or accident, is very tenacious in retaining every impression, particularly if frequently presented, represented, and re-represented to its notice; for on this condition, the permanent success of every attempt greatly depends; knowledge, however vast, if frequently brought into exercise, cannot burden the memory any more than light can burden the earth; it is the indiscreet method of acquiring knowledge, either

from violent unremitting exertion, or from laying all on the memory, and leaving the judgment uninformed that oppresses the mind of the student. The memory, like a well formed architectural arch, is capable of supporting a very magnificent edifice, furnished and stored with the most valuable and elegant effects, the superstructure being reared in a gradual, and in a progressive way, but if violence were previously used towards it by the mischievous or the unskilful, or if gross ponderous masses were rashly cast upon it, we might naturally expect that the head or key stone, with the other parts, would be materially injured.

Were we to examine the memory of even an uneducated youth as to what it had acquired, respecting the animal, the vegetable, and the mineral kingdoms; what of nature and of art, of persons, of places, and of things; of animate, and of inanimate objects; of circumstances, seen or heard of; of sounds,



articulate and inarticulate, and, in short, all that had been deposited in its extensive registry, by the faculties of sight, hearing, touch, taste, and smell. We should find that a transcript of the entries made there by the different senses descriptive of the ordinary colours, forms, uses, proportionate gravities, component parts, peculiar properties, and the apparent characteristics of the innumerable particulars there displayed, would form a cyclopedia, or circle of information, extremely voluminous, which viewed in the aggregate, proves the great capaciousness of the human memory. Though it may all be regarded as common-place knowledge, yet familiarity should not cause our contempt, or what God has created be considered by us common, every object in nature being the produce of miraculous power, and under the direction of infinite wisdom.

The obtaining of incidental information, and the acquiring of literary knowledge,

may be greatly assimilated, by bringing into exercise that faculty of the soul through which the blind in a sense see, the deaf hear, and by which an individual, while wrapt in the deepest slumber, engages in the active concerns of life ; this imagery of the mind, called the imagination, is peculiarly flexible in its juvenile state. At this phantasia, or mental theatre, geographical scenery, historical transactions, biographical characters, of every age and of every clime, may be pourtrayed in their varied forms and colours. The frequent mental rehearsals of, or reference to the several subjects, would render the subsequent exhibitions proficient and perspicuous. On this ideal stage, the renowned orators of Greece and Rome may be brought forward. Here the Grecian senate may be convened, the Roman forum may be instituted, and the rostra erected ; in concert with these impressions, their magnanimous orations may be delivered in their sublimity of thought, and in the richness of their lan-

guages; here the sightless wanderings of Homer, the Grecian bard, may be presented to view, to give a sympathetic interest to his patriotic lays; here, also, the rural scenery, described by the Roman poet, Virgil, may be depicted, to give a permanent effect to his elegant and elevated strains. And thus the works of our immortal Milton, and the productions of other celebrated authors;

In a similar way, numerical calculations may be familiarized to the mind,

The expedient is not confined to terrestrial objects, the student may in idea place himself in the midst of the celestial universe (as an atom of dust within a large transparent globe) he may then (by the aid of a mental planetarium and hemispheres) survey our solar system, the dazzling sun, with his planets, moving in their destined spheres, the satellites performing their appointed courses, and beyond these, the numerous constella-

tions of fixed stars, or distant suns, and the all-pervading power that first created, and still upholds them.

I would solicit the indulgence of the reader in having branched out into rather extraneous topics, which have undesignedly sprung from the main subject. I have pruned the manuscript of several other excrescences, but as this work is presented to the notice of the young, any observations that may urge the necessity of bringing every study within the grasp of the comprehension, and tend to show the advantage of forming a kind of camera obscura of the imagination, in aid of the memory, may have a beneficial effect.

Another method that would in many cases assist the memory, is by analogy, that is, by calling to mind some idea or circumstance in some way or other analogous to the particular we desire to retain, thereby an association is formed in which one idea acts as a remembrancer or as a directory to the other.

It is common for persons to say, "Ah this — reminds me of that —." Instances similar to this example are mere accidental coincidences, but if the plan were studiously pre-concerted and adopted in all cases in which it could be brought to bear, it would greatly facilitate their retention on the memory, and would be found available much oftener than we might at first expect. With this view, I caused each of my stenographic characters to bear a resemblance to some part of the letter it was intended to represent, that the beginner would only have to recollect what part of the letter formed the abbreviation, and to leave the rest out. I would advise the learner to adopt in his ordinary long-hand writing those letters (when eligible for use) from which the short-hand characters are taken, as they are formed in the plate; and as different letters occur in writing or reading, to notice the stenographic parts of them, and any variations that may exist in their formation, which will make him more ready in the writing of short-hand.

This analogical method or plan of association may be made very useful in the arbitrary abbreviations; it is the foundation of the hieroglyphic characters, and may bring to mind a great many of the words in the table of arbitraries. The following words which I shall take from the frontispiece, and from Sterne's *Sensibility*, may serve as a few examples: the letters *x* and *w* represent the word *exemplary*, and as an exemplary person, one who is a fit example for imitation, must be a wise person, we may attach in idea the word *wise* to the *w*; we should then recollect that *x* which has the sound of the first syllable in the word *exemplary*, has the index letter *w*, which is the initial letter of the word *wise*, and that in the arbitrary of *exemplary*, *x w*, the rotation of the alphabet, *w x*, is just reversed. The letters, *a m* and *p*, represent the word *American*, which letters have the sound of *amap*, we have only to recollect that in this system of short-hand, *America* is represented by *a map*, only observing, that the latter *a* is left

out ; and if the vowel lines are used, neither  $\alpha$  is inserted, and in the deciphering, the connection will prevent any mistake. The letters,  $e$   $t$  and  $a$ , represent the word *eternal*, which particularly in its retrospective sense, ("The beginning") can only be applied to the Deity, according to his own words, "I am Alpha," or as it is much more emphatically expressed in each place of the original, (by the addition of the definite article *the*), "I am *the* Alpha and *the* Omega ;" as the English  $a$  has the same form and power as the Greek alpha, we may easily attach in idea the word *alpha* to the  $a$  in its following of  $et$ , and as  $et$  is the first syllable of the word *eternal*, and  $a$  represents *alpha*, we may easily recollect when we see  $et$ , or  $t$  on the  $e$  space, followed by the index letter  $a$ , that it implies *eternal*.

The letter  $f$ , and the index letter  $o$ , represent the word *feeling*, the sensation of feeling, whether from surprise or from pain, is gene-

rally expressed by the exclamation O ! therefore, as *f* is the initial letter of the word *feeling*, and *o* is the sound by which a sense of it is frequently expressed, we may recollect that *f*, and the index letter *o*, represent the word *feeling*. The letters *d i*, with the index figure 4, represent the word *divinity*, we may in idea attach to the index figure 4, the compound words peculiarly characteristic of divinity ; beginning with *omni*, they are *omnipotent*, *omnipresent*, and *omniscient*, thereby we may remember that *di*, which is the first syllable of the word *divinity*, and the index figure 4, to which we have attached in idea the four divine *omni* characters, represent the word *divinity*. The word *moment* is represented by the letter *m*, and the index letter *k*, though *moments* are very small particles of time, and fleet away in rapid succession, yet a multitude of them will fill up the hour ; the initial of which is the index letter to the *m*, for the word *moment*, and the short-hand character for *k*



being a small circle, we may think of the hour or horary circle used in astronomy ; from these ideas we may recollect that the short-hand character for *m*, the initial letter of *moment*, followed by the short-hand circular character for *h*, represent the word *moment*.

The word *sometimes*, is represented by the letter *s*, and the index figure 2 ; here we may say *s* 2, syllables 2, composed of words 2, with initials *s t*, *t* being the initial letter of the word *times*, and also of the word *two*. There are many other words beginning with *s*, of two syllables, but the reason of our marking out this one, is, that it is coupled with the 2 in the arbitraries ; and our having so noticed it, will remind us that the characters for *s* and 2 form the abbreviation of *sometimes*.

The above few examples and associations, though simple, if once read over distinctly and attentively, would fix the several abbreviations on the memory, and put the juvenile

reader in the way of adopting the same plan, with respect to other arbitraries and other studies ; it would also exercise and improve his investigating and inventive faculties ; and when those analogous associations are the produce of his own fancy, they will be the more readily brought into use.

Though this plan may be an auxiliary in many cases, yet there are some instances in which it may be difficult to render it available ; and we should always keep this fact in view, that in all cases, the most certain and direct road to proficiency, is practice, without which, all other helps will prove ineffectual.

The memory and the judgment hold distinct and separate departments in the human intellect ; and when a record is placed in the depository of the former, its preservation does not depend on its value or importance, but on its being called for and examined ; and if the depositor were to leave it for a length of

time unnoticed and neglected, it would, when inquired after, be with difficulty found, from its having lain buried and concealed beneath a heap of other documents that had been subsequently brought forward and perused; and if the time of this neglect were considerably protracted, it is probable that the items of the record would be so obliterated and effaced that scarcely a vestige of its former information would remain, and it would require nearly as much time and labour in its restoration as it did in its previous insertion.

Though there is a considerable difference in the attaining and in the retaining faculties of different individuals, yet we may observe that the gifts and endowments of Providence, (whether conferred naturally or as the result of application), are dispensed for the purpose of being used and exercised, and when either of them is treated with neglect, it is generally withdrawn in part or wholly from its heedless possessor.

The same design evidently regulates the functions of the body, and even the properties of inanimate objects. If the hand were kept in a motionless position, and not employed on any occasion for a considerable time, that strength which had given force and energy to the muscles and nerves, finding its assistance no longer required, would discontinue its attendance on that part of the frame; and if the hand were again called upon to resume its former duties, it would be found quite powerless and incapable of performing the most simple offices, till renewed efforts and gradual exercise had restored it to its previous state. A similar result would occur, if a man, having a considerable quantity of highly cultivated and variously appropriated land, were entirely to withhold from one particular spot of it, all the agricultural preservatives in husbandry, and leave it totally neglected, he would in a few years find, that the labour and the expense formerly bestowed upon it were become nearly useless, and their effects scarcely perceptible.

Having suggested to the youthful reader some methods by which stenographic and other scientific knowledge may be gradually and comprehensibly committed to memory, and having endeavoured to impress on the mind, particularly of the young, the necessity of constant and persevering practice, I would just remark that when the acquirement of this system of stenography is blended with the other studies of the juvenile scholar, words from the table of arbitraries may be given as spelling lessons, to be committed to memory, according to their rotation; thus, at the same time, a knowledge of the abbreviations may be obtained with scarcely any extra labour, and that knowledge perpetuated by the frequent adoption of short-hand in the prosecution of other duties.

The next part of this system to which I shall refer, is the first course of insertion, consisting of double horizontal lines, which declare in the deciphering the exact vowel

occurring at the commencement of each word, though the writer has not had the trouble of inserting it. I consider that the distinct insertion of the introductory part of a word is a matter of the utmost importance to the deciphering of stenography, especially to the beginner in this art. The reader will, I hope, excuse the following homely illustration :—Though a person might be recognised by those with whom he is familiarly intimate by a slight and distant glance even in the following of him, yet a distinct sight of the face is required by one to whom he is but little known, and if the nasal part of the countenance were in any way altered, it would tend greatly to perplex and confuse the doubting individual. A similar idea with respect to short-hand has induced me to give a distinct vowel and a distinct consonant to the face or commencement of every word ; and though I have (for the accomplishment of that desideratum in short-hand, an alphabet of simple characters) introduced several assim-

lant substitutions; yet they do not in this, as in other systems, appear at the beginning of words, which is a most material part to the decipherer; as we may also observe in conversation, for, when we know the subject of discourse, the words immediately preceding and the first part of the word be plainly articulated, we can generally anticipate the remainder of it, or at any rate comprehend the word, though the subsequent part of it be rather imperceptibly pronounced; and though the ordinary expeditious writing of commercial men may, in the aggregate, appear very fair, and answer all the purposes of communication, yet in many instances we may discover that many of the letters, perhaps the greater part of them, if singled out, would be found to deviate from their prescribed forms, and to resemble other letters as much as those they were intended to represent. These trivial informalities would puzzle the young tyro in common writing, but would be no impediment to the perception of one proficient in writing,

and accustomed to the frequent perusal of different hands. The same remark may be applied to the typographical errors that sometimes occur in cheap publications, through the compositor having here and there reversed and misplaced the type. Though these incidental inaccuracies might confuse a child just learning to read, yet they could scarcely prove obstacles in the way of the accomplished reader. These repeated allusions and well known illustrations, all bearing on one point, are brought forward, from a conviction that the principal causes of the ultimate failure of many who have commenced the study of short-hand, have been the want of a regular daily practice of it, and a steady spirited perseverance in it, without which, it is folly to attempt the acquirement of stenography, or of any other attainment of material advantage.

Having stated the design of the first course of instruction, I shall now proceed to particu-



larize its construction : it is divided into three parts; in the first part, in order that the characters may be made large, the lines of insertion are rather distant, to which are added red dots, which show the vowel places, which are—above the lines, *a*; on the upper line, *e*; between the lines, *i*; on the lower line, *o*; below the lines, *u*; when *w* or *y* do not commence a syllable, they take the place of *u* and *i*; when a vowel commences the word, the first consonant is to be carried from that vowel's place, but if the word begin with a consonant, that consonant (and when more than one, the latter) is to be brought to, and to terminate at the place of the vowel which follows it; an extra pressure may be given to that end of the consonant to which the vowel belongs, but should it ever appear doubtful whether the consonant be preceded or not by a vowel, the decipherer may determine it by giving an aspiration to the consonant, by sounding it as though an *h* were before it, which will give the indistinct sound of either

of the vowels, as in the words *fair* and *affair*, *muse* and *amuse*, *door* and *adore*, *front* and *affront*, *raise* and *erase*, *say* and *essay*, *sense* and *essence*, *night* and *unite*, which may be thus distinguished, when compared with the context. Should the writer, while using the lines of the first course, wish to express a vowel in the subsequent part of a word, he may, instead of inserting the particular vowel character, place a dot on the department of the vowel, which he may require as near that part of the word as the situation of the characters will allow; he may also express the simple monosyllables *a*, *i* and *o*, and the pronouns *he* and *you*, in the same way, but in the arbitrary abbreviations, the *w* and the *y* must be expressed by their distinct characters. The red dots also serve to regulate the formation of the different characters; the learner having practised some time in this part, may proceed to the second, the lines of which are similar to the first; but the red dots, excepting those at the ends of the lines,

are omitted; the learner may copy off the short-hand, written by him, from the first part, inserting it in the lines of the second; and when he finds that he can write and read the transcripts with tolerable ease and correctness, he may proceed to the third part, in which the lines are placed much closer than in the preceding parts; in this part, the characters are to be made much smaller than in the preceding parts, and the student will find the advantage of again placing before him the preceding writings, inserted by him in the former parts, and transcribing them in characters, similar in size to those in the plates. I would advise him, as soon as he has become familiar with the alphabetical characters, with their assimilants and supernumeraries, which he may be in a few days, to commence by writing out the Lord's Prayer and the Benediction, as subjoined to lord Erskine's Oration; and after having written them several times in the first part, to proceed to the piece on Sensibility, which he

may also write several times over, and then to lord Erskine's Oration; by the time he has written the others, and this, several times over, he may proceed to the second part, copying off each one several times over before he proceeds to another, which will prepare his hand for the smaller characters of the third part. By using the small characters, about one third in time and space may be gained, or about one hundred words in the small characters may be written in the same time that seventy words of the larger characters would require. He may proceed with these in the same manner, as in the second part, and will then have the insertions of the two first parts and the corresponding plate to copy from. The student should keep this in mind, that if he wishes it intelligibly written, it must be intelligently done, that is, by paying the utmost attention to the form of every character and word, while inserting of them. I do not approve of the plan which directs the learner to defer the deciphering

until he has made considerable progress in the writing of short-hand, but would rather recommend that he make his ability in the deciphering of one lesson a criterion, whether he should or not proceed to the next; for instance, after the Lord's Prayer has been written out several times, it should be deciphered regularly through, and when that can be easily done, it should be deciphered, by commencing in different parts of it, and so with the others; and having gone through them, he will be able to write out in short-hand any extracts that he may select.

The learner would find great advantage, by commencing with the easier lessons of the spelling book, and going gradually on by it to those containing longer words. The conjugations of the auxiliary verbs *to be* and *to have*, should be written out several times. The learner in general succeeds best in the writing of short words, but the proficient in this system gains ground by using the abbre-

viations in the long words, and in all systems, by using single characters for the short words, or leaving them out when clearly implied by the connection. Many small words might have been omitted in the examples given in the plates, but as they were intended for the perusal of the learner, that plan was not adopted. The student may prepare himself for its adoption, by leaving out small words in the long hand, and then verbally recalling them in the reading of it over, he will thus familiarize his mind to those general cases in which he can omit words, and to the words which he may omit, without rendering the sense doubtful, examples of which are given in the catechism, as a proficiency is gained in the short-hand, the plan may be adopted there also.

The student should not be too precipitate in his attempts to follow a speaker; the failures that have attended these premature attempts have discouraged many, and caused

them to relinquish all hopes of proficiency. When the student can write an extract in short-hand in less time than an expeditious writer can transcribe it in running hand, he may, by comparing the difference of time occupied in the acquiring of the one and of the other, consider himself so far by this advance well rewarded for his trouble; and when the student finds that he can write faster in short-hand than he or another can in running hand, he may prepare himself for following a speaker, by selecting a piece; and after writing it out several times, he may read the original slowly over, taking notice of the time which the reading of it occupied, and then endeavour to write it out in short-hand within the same period; and as he succeeds, he may proceed on to the proper time of reading it. I may observe, that when the student becomes proficient in the art, the lines of insertion may be dispensed with entirely, which will give him greater freedom in the writing; and he will not then

require in the deciphering that assistance which the lines are intended to give. The student should make himself familiar with all the signs and modes of abbreviation (except those in the table of arbitraries) before he ventures to follow a public speaker, as they may be soon acquired, and are very essential in that department of stenography.

The abbreviations which are not included in the table of arbitraries, are fully explained in the catechism, and in the diagram plate. I have not adopted any distinct abbreviations for the conjoined prepositions and terminations as I have found them, save but little time, and they have tended to render the deciphering more difficult; instead of them, I have introduced the apostrophe, or sign of completion, which I have found to answer every purpose; but should the writer prefer a distinct character, he may select a particular letter from each of them, and use the character for it as the abbreviation, in-



stead of the apostrophe : as *p* for *pro*, *g* for *ing*, &c.

Having gone over in this introduction those practical and essential parts which constitute the body of the system, and which I wish to keep quite distinct from, and independant of, the second course, and the recreative short-hand, the latter of which is to be considered merely as a speculative, and as a minor appendage to the work :

I shall proceed to make some remarks on an enquiry which has probably been made by the reader, as to what time the learner would require before he could follow a speaker. The only reply that I can make, is, that the object may be attained quite as soon by this system, as by any other, and (like authors in general) I am inclined to think it might be acquired by this system in a much shorter period. The time in gaining a proficiency must greatly depend on the assi-

duity, and on the determinate perseverance of the student. The theory of this system, excepting the table of arbitraries, may be acquired in a few days; but the mechanical dexterity which is essential in following a speaker can only be produced by practice. The powers of the body, and the faculties of the soul, by degrees, imbibe the spirit, and strenuously unite in promoting the cause of stenography. Thus the hand, the ear, the eye, the perception, and the memory of the student gradually become in a sense stenographical, evincing the extraordinary effects of stenography in forming them for the accomplishment of its purposes, though this is not effected all at once, and like arithmetical progression, the advances are but small, yet perseverance surprisingly accumulates them.

The theory of this system of short-hand (as to the forms and combinations of the different characters of the alphabet) is easily

understood, and soon acquired ; and its effective part is merely a straight forward course, but in every system, the path to practical proficiency is in its progress covered with a mist that bounds the prospect, shakes the confidence, and tries the patience of the young stenographer ; but the desired object is not the more distant on that account, and by a continued steady pace, it will soon burst upon his view in the most elating manner. I would here caution the student against ever postponing the further prosecution of his practice to a more convenient period ; it would not only protract the time, which is a disadvantage, but it would throw his hand out, and he would resume his pen under the most discouraging circumstances.

I shall now proceed to the second course of insertion ; and though its arrangement was subsequent to my determination to publish the parts previously alluded to, yet I have given it a sufficient trial to satisfy my mind

as to its fitness and utility, but as I am aware that a seeming difficulty and an intricacy will appear on the first inspection of it, and on its first adoption, which may raise some doubts, as to its eligibility, that may prove detrimental to the other parts of the work ; I would wish it to be considered rather as an appendix to the rest than as essential to it. The study of it may be deferred till the student has gained a proficiency in the other part of the system.

The design, the construction, and the objections that may be brought against the second course, will require some notice. The design of this course is to save the insertion of the initial character of every word, whether vowel or consonant ; and as it is only to be used in conjunction with the arbitrary abbreviations, it would save upon an average one third of the characters. The method by which this object is effected, is, by the adoption of a number of lines, spaces, and bars,

somewhat similar to the stave in music, and by allotting to each letter of the alphabet a distinct spot in that stave, so that a character commencing from either of those lines, spaces or bars (which are ranged in small alphabetical columns) is considered as belonging to the particular letter appointed to that spot. Thus the character for *t*, commencing from the *l* place, would be *light*; from the *m* place, it would be *might*; from the *n* place, *night*; from the *s* place, *sight*; from the *t* place, *tight*; and from the *w* place, *white*; so that either of these words might be expressed by one small simple straight stroke, though *lot*, *not*, *sot*, and *what*, might be expressed by some of the above associations, yet the connection in which they stood would always distinguish them.

There are two parts, besides the initiatory game, in the second course. In the first part, the stave and spaces are made large, not for the purpose of using larger characters, but

for the more conspicuous exhibition of the particular departments of the different letters. The student may copy the example, Filial Regard, out on to the first part a sufficient number of times to render the insertion and the deciphering quite familiar to him ; he may then copy it from that on to the second part several times, and follow the other methods recommended in the first course.\* When the student becomes expert in the deciphering, he may frequently, when the word begins with a vowel, save the two first letters ; the trying it with an *h*, as before mentioned,† in case of any doubt, would always determine it. Thus *m*, commenced from the *l* place, would be *allum* ; *r*, from the *v* place, would be *ever* ; *r*, from the *n* place, would be *inner* ; *r*, from the *c* place, would be *occur* ; *r*, from the *p* place, would be *upper*. And when the vowel is preceded by an *h*, the three first letters need not be inserted ; thus *s*, from the *r* place, would be *harass* ; *n*, from the *v* place,

\* Page 62.      † Page 58.

would be *heaven*; *n*, from the *d* place, would be *hidden*; *r*, from the *n* place, would be *honour*; and a dot, the character for *i*, from the *r* place, would be *hurry*. Thus each of these words, and a great many more, containing two syllables, may be written with one simple character, the *h* and the connection would always be sufficient tests. Though this course and the table of arbitrary abbreviations, without which it cannot be effectually adopted, may appear to the reader very difficult; but where are the difficulties, when compared with the acquirement of any foreign language, either ancient or modern, in which many mere children are making very considerable advances. Every branch of literature appears difficult, until practice renders it otherwise; and I may venture to affirm, that there can be no part of the school-boy's education, whether it be reading, writing, arithmetic, or any other study, so easy to be acquired, as the parts of this system just alluded to.

One objection that may be made to the second course of insertion, is, that it requires the paper to be ruled in a very particular way, to which I would observe, that through my having a quantity of paper prepared at a time, persons might have books of it at little more expence than plain paper would come to. But the principal objection that may be urged against it, is the quickness and the exactness required in the movements from one place to another. To this I would observe, that the locomotive faculty of the hand, when brought to perfection by tuition and practice, would have been quite incredible, if we had not frequently witnessed its performances, when we see Cecilia's finger fly from note to note, from key to key, with all the velocity of thought; and when we view Lyra's hand sweep o'er the strings in prestissimo with unhesitating precision, and all this effected without requiring the aid of sight, can it be affirmed, that to move the pen with rapidity and ease, from letter to



letter (all of which are brought nearly beneath its point) is a plan quite impracticable?

When it is recollected that the piano and harp are placed before children of tender age and sex, as ordinary accomplishments, the imaginary difficulties of this plan must surely disappear, and its comparative simplicity must be evident.

Another appendage to this system, is the recreative short-hand portrayed in the frontispiece, and formed by placing together a number of stenographic characters, according to the fancy and the invention of the short-hand writer. Though this part is in itself of trivial importance, yet it has some indirect advantages attached to it. One is, that it may tend to attract and engage the attention of the young, who may be induced to decipher and imitate the characters, of which the figures are composed, and thereby

gain a knowledge of them, and avoiding the apprehension of immediate labour, be imperceptibly led over the threshold of the study. Another advantage is, that it may exercise their minds in different sciences and languages, in the selection of fit subjects for the formation of figures of a similar kind; and the practice in drawing might also be of some little service.

As those methods are the most attractive and successful which combine amusement with instruction, I have introduced two games: one for the purpose of familiarizing to the mind of the young student the alphabetical positions of the second course. In the rhyme which accompanies the game, quantity and style have not been studied; and, though these qualities would be indispensable in a piece professedly poetical, yet in this case I did not consider them essential to my purpose. The other game is intended to facilitate the knowledge of the abbreviations of the

table of arbitraries. The modes of conducting these games will be met with in the subsequent part of the work. If the student should not be able to reconcile his mind to the table of arbitraries, and the second course of insertion, which through their novelty, might be the case, he may dispense with them, and adopt the other part of the system. They could be, and I should hope would be, studied at an ulterior period.

Having given a sketch of the principal features of the work, which is now submitted to the candid inspection of the public; it having been prepared for the press, during the intervals of engagements, and amidst other trying anxieties, its composition would rather meet the eye of generous indulgence than challenge the scrutiny of criticism. My principal aim has been to render it intelligible to the apprehensions of the young. I have sometimes conceived myself to be conversing with the simple and ingenuous

youth, endeavouring by the most familiar methods to explain the particulars of the system to him, and to urge upon his mind those considerations which would be most essential to his success, adding line to line, and precept to precept, which may be considered by some as needless repetitions; however, I should hope, that when this volume is looked into by persons of matured minds, they will not find it devoid of interest or information. When I consider the many publications of this description which have issued from the press within these few years; some of late construction, and others abridged reprints from deceased authors, and all having, in a greater or in a less degree, their separate and peculiar claims upon public favour; the varied estimates made of cotemporary works, and the disadvantages under which a new system labours, for to those wholly unacquainted with short-hand, most of its expedients seem difficult and intricate, and to those who are acquainted with short-

hand, the methods of that system with which they are familiar, seem more easy than those of the other which they have not practised ; all I can reasonably hope for, is, that this system may obtain a proportionate share of public patronage ; and should it throw any additional light upon stenographic research, and be any assistance to those who may in future explore (for public benefit) this important subject, my feelings would be highly gratified, and my labour amply rewarded.

# **CATECHISM**

OF

## **STENOGRAPHY.**

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**QUEST.** Which is the most likely way to understand the explanations given in the catechism of the different short-hand characters ?

**ANS.** The catechism is best understood by a reference, at every question and answer, to the plates, especially the explanatory and the diagram, comparing the description given of each character in the catechism, with its form and situation in the plates, and forming the same on a separate paper, with the kind of letter of which it forms a part.

**Q.** How are the short-hand characters formed ?

**A.** By simple, straight, and curved strokes, being small and distinct portions of the letters they represent, by which expedient they are easily impressed on the memory.

**Q.** How are the vowels formed, which are *a*, *e*, *i*, *o* and *u*, also *w* and *y*, when they do not begin a syllable ?

**A.** The vowels are formed by very short straight strokes, to be made no longer than is necessary for the deciphering of their different directions, excepting *i*, which is formed by a dot.

**Q.** How are the consonants divided ?

**A.** Into straight strokes, slight curves or quadrants, short curves or semi-circles, and the circular character for *h*.

**Q.** What is the form of the character for *a* ?

**A.** *A* is a very small portion of the thick stroke of the Roman *A*.

**Q.** How is *b* formed ?

**A.** *B* is formed by the down stroke of the Italic *v*, sloped in the contrary direction.

**Q.** How is *c* represented ?

**A.** *C*, at the beginning of words, or in the table of arbitraries, is represented by the circular part of the Roman *C*; but in the subsequent part, the character for *k*, when sounded hard, and *s*, when soft, is to be used.

**Q.** What is the form of the character for *ch* ?

**A.** *Ch*, in the table of arbitraries, and at the commencement of words, is formed by a character for *c*, with a loop fixed to the upper point; but in the subsequent part, the character for *k*, when hard, and *s*, when soft, is to be used.

**Q.** How is *d* represented ?

**A.** *D*, in the table of arbitraries, or beginning of words, is represented by a short curve, the points directed to the left side of the paper, and is the round part of a Roman *D*; in the subsequent part, the character for *t* may be used.

**Q.** What is the character for *e* ?

**A.** *E* is the small perpendicular stroke placed



at the end of the middle horizontal stroke in the Roman *E*.

Q. How do you form the character for *f*?

A. *F* is formed by a straight stroke (begun at the top; it is the down stroke of the capital *Italic F*).

Q. How is the character for *g* made?

A. *G*, at the beginning of words, and in the table of arbitraries, is to be made by a short curve pointing to the right upper corner of the paper, and is the first curve of the capital writing *G*; but in the subsequent part, the character for *h*, when sounded hard, and *j*, when soft, may be substituted.

Q. Have you any character for *h*?

A. *H*, being merely an aspiration, is termed a supernumerary, as it only requires a character when compounded with *c*, *p*, *s*, *v*, or *w*; and in the table of arbitraries, in which situations it is expressed by a small loop. (It is fully explained in the plates).

Q. What is the character for the letter *i*?

A. *I* is represented by the dot of the small

writing *i*; this letter is a substitute for *y*, when that letter is a vowel, that is, when in the middle or at the end of a syllable.

**Q.** How is *j* distinguished?

**A.** *J* is formed by a slight curve, the points directed towards the left upper corner of the paper, and is the essential part of the capital *Italic J*; this character is a substitute for *g*, when sounded soft at the latter part of a word.

**Q.** How is *k* formed?

**A.** *K* is formed by a straight stroke, begun at the bottom, sloping from left to right, and is the fine up-stroke of the capital Roman *K*; this character may be substituted for *c*, *ch*, and *g*, when they are sounded hard, and for *q* always in the subsequent part of a word; and as the sound of *k* is an abbreviation of the sound of *x*, which articulates the compound sound of *ks*, it may, at the latter part of a word, be substituted for *x*.

**Q.** How is *l* made?

**A.** *L* is formed by a slight curve, being the right upper quarter of a circle, when divided

by a perpendicular line and by a horizontal line, beginning at the top, and is the last down stroke of a capital engrossing **C**.

Q. By what character is *m* known?

A. **M** is known by a slight curve, being the left upper quarter of a circle, divided as in the preceding, beginning at the bottom, and is the first up-stroke of a capital writing **M**.

Q. How is the character for *n* made?

A. **N** is formed by a slight curve, being the left lower quarter of a circle, divided as before, beginning at the top, and is the down-stroke of the capital writing, **N**, (as made in the plates).

Q. How is *o* made?

A. **O** is made by a very small stroke, sloping from right to left, and beginning at the top; it is the first stroke of a small German text or old English **o**.

Q. By what mark is *p* known?

A. **P** is known by a deep short curve, being the half of a small oval, the ends directed

towards the left upper corner of the paper, when at the beginning of words; or in the table of arbitraries; and is the round part of a capital Italic *P*. When this letter comes in the subsequent part of a word, the character for *b* may be substituted.

**Q.** How is *ph* formed?

**A.** *Ph* is formed by adding a loop to the upper point of the character for *p*, when, at the beginning of words, or in the table of arbitraries; but in the subsequent part of a word, the character for *f* may be substituted.

**Q.** How is the character for *q* made?

**A.** *Q* is formed by a short curve, the ends directed to the top of the paper, and is the lower half of the circular part of the small Roman *q*, when at the beginning of words, or in the table of arbitraries; but when in the subsequent part of a word, the character for *k* may be substituted.

**Q.** What is the character for *r*?

**A.** *R* is formed by a slight curve, being the upper quarter of a circle, divided by two

sloping lines crossing each other, and is the first part of the *r*, as made in the plates.

**Q.** How is *s* known?

**A.** *S* is known by a perpendicular stroke begun at the top, and is the stroke affixed to the upper point of the capital Roman *S*. This character may be a substitute at the latter part of a word for *c* and *ch*, when sounded soft, and *sh* and *z*.

**Q.** How is *sh* made?

**A.** *Sh* is made by a loop added to the right of the upper point of the character for *s* at the beginning of words, or in the table of arbitraries; in the subsequent part, the character for *s* may be used.

**Q.** How is the character for *t* made?

**A.** *T* is made by a horizontal stroke from left to right, and is the cross-stroke of the small writing *t*. This character may be used for *d*, when it is at the latter part of a word.

**Q.** How is *th* represented?

**A.** *Th* is represented by a loop prefixed to

the horizontal character for *t*, towards the bottom of the paper.

**Q.** How is the character for *u* made?

**A.** *U* is formed by a very small horizontal stroke, being a small portion of the character of *t*; and is the small stroke on the top of the small Roman *u*. When *u* is a vowel, that is, when not the first letter of a syllable, the above character may be used for it, except in the table of arbitraries, when its own character is to be used.

**Q.** How is *v* formed?

**A.** *V* is formed by a slight curve, being the left upper quarter of a circle, divided by a perpendicular line and by a horizontal line, beginning at the top; and is the first down-stroke of a capital writing *V*. When *w* or *wh* is placed in the subsequent part of a word, the character for *v* may be substituted.

**Q.** How is *w* represented?

**A.** *W* is represented in the table of arbitraries, or at the beginning of a word, by a deep short curve or half-oval, having the

points directed to the left hand lower corner, and forms the first part of the small writing *w*; when a vowel, the character for *u* may be used; and in the subsequent part of a word, the character for *v* may be substituted.

Q. How is the character for *wh* made?

A. By the addition of a loop to the upper point of the character for *w*, in the table of arbitraries, or at the beginning of a word; but in the subsequent part of a word, the character for *v* may be substituted.

Q. By what mark is *x* known?

A. *X*, in the table of arbitraries, and at the beginning of a word, is known by a deep short curve or half oval, the points towards the right lower corner, and is the latter part of a small writing *x*; in the subsequent part of a word, the character for *A* (which is the abbreviated sound of *x*) may be substituted.

Q. How is *y* formed?

A. *P*, in the table of arbitraries, and at the beginning of some words, is formed by a slight curve, being the lower quarter of a

circle divided by two sloping lines, crossing each other, and is the body of the *y*, as made in the plates; but at the beginning of some words, and in the subsequent parts of other words, the *y* may be omitted, without materially altering their sound; therefore, in this system, like the *h*, it is termed a supererogatory, but when *y* becomes a vowel, the character for *i* is to be used.

Q. How is *z* made?

A. *Z* is to be made by a short curve or semi-circle pointing downwards, being the first part of the capital writing *z*, as made in the plates for the table of arbitraries, or at the beginning of a word, but in the subsequent part, the character for *s* may be used.

Q. Are there any extra alphabetical characters in this system that are intended only for occasional use, and in particular cases?

A. There are some simple marks or characters, which though they are not well adapted to represent letters in a general or in an indiscriminate way, yet may be advan-



tageously admitted as supernumeraries, or as deputy representatives in those cases where the regular character cannot be so conveniently adopted.

**Q.** Which are those additional characters, and under what circumstances are they to be used ?

**A.** The first is a stroke sloping in the same direction as the character for *b*, but is to be begun from the bottom, and is intended to be a substitute for *b*, when that character would otherwise be brought down very low, by being added to other descending characters ; it may also be substituted for *p*, under similar circumstances ; it will only be required at or near the end of a word. The second is an horizontal stroke begun at the right, and is intended as a substitute for *l*, when that letter is to be added to other descending characters at or near the end of a word. The third is a slight curve or quadrant, both points directed to the left-side of the paper, and is to be used as a substitute for *n*, when situated as above.

The fourth is a perpendicular stroke begun at the bottom, and is to be used as a substitute for *s*, and its assimilants, when placed as above. The fifth is a slight curve begun from the bottom, having both its points directed to the right side of the paper, and is a substitute for the character for *f*, *v*, and their assimilants, when circumstanced as in the preceding cases.

**Q:** Are there any supernumeraries to the ascending characters?

**A:** Though they are scarcely ever required, yet the ascending characters for *k*, *n*, and *j* have descending supernumeraries. The descending supernumerary for *j* and *g* soft is similar to the regular character, but began at the top. The supernumerary for *n* is a slight perpendicular curve begun at the top, both points directed to the right-hand side of the paper. The supernumerary character for *h*, and its assimilants, is a slight perpendicular curve, its points directed to the left side of the paper.

## OF THE

## NUMERICAL CHARACTERS.

Q. How are the numerical characters represented ?

A. The numerical figures from 1 to 8 inclusive, are represented by small straight strokes, similar to the vowels, but may be made a little longer, and are distinguished from each other by the direction in which the sharp end of each character is pointed ; the other end of the character being thickened by an increased pressure with the pen or pencil.\* The number 9 is a small upright oval, and the cypher, or 0, is represented by a dot.

Q. How are the numbers generally distinguished ?

A. Number 1 is pointed towards the left-

\* Increased and decreased pressure are the most simple and familiar parts of common writing.

hand upper corner of the paper ; number 2 towards the left side ; number 3 towards the left lower corner ; number 4 towards the bottom ; number 5 towards the right lower corner ; number 6 towards the right side ; number 7 towards the right upper corner ; and number 8 towards the top of the paper.

**Q.** How is the character for numerical 1 formed ?

**A.** Number 1 is formed by a tapering stroke of the same direction as A, being a figure 1 slanted in the contrary direction.

**Q.** How do you form the character for number 2 ?

**A.** Number 2 is formed by a horizontal tapered mark pointing to the left side of the paper.

**Q.** What is the character for number 3 ?

**A.** The character for number 3 is made by a taper stroke pointing in the same direction as the character for O.

**Q.** How is the character for number 4 formed ?

A. The character for number 4 is formed by a perpendicular tapered stroke pointing downwards.

Q. What is the character for number 5?

A. The character for number 5 is a tapered stroke made similar to the character for A, but thick at the top, and the point directed down to the right lower corner.

Q. How is the character for number 6 known?

A. The character for number 6 is known by its being a horizontal tapered stroke pointing to the right side of the paper.

Q. How do you form the character for number 7?

A. Number 7 is made by a taper stroke pointing to the right-hand upper corner of the paper, and is the latter part of a small writing 7.

Q. What is the character for number 8?

A. The character for number 8 is a perpendicular stroke similar to the character for

**E** (which is the initial letter of the word *eight*) but is tapered with its point upwards.

**Q.** How is the character for number 9 known?

**A.** The character for number 9 is known by its being the oval part of the figure 9.

**Q.** What is the character for the cypher 0?

**A.** The character for 0 is a round dot, being a miniature solid 0.

**Q.** How are the above numerical characters to be compounded?

**A.** The characters for the numbers are to be placed together in the same manner as in numeration sums.

**Q.** How are large whole numbers or figures with more than one cypher to be expressed?

**A.** The character for one hundred or hundreds is a small *c* placed under the right-hand corner of the character.

**Q.** How do you place the character for thousands?

**A.** The character for thousands is a small

sloping accent below the figure, from the right-hand upper to the left-hand lower corner.

Q. How do you place the character for tens of thousands ?

A. The character for tens of thousands is an accent placed under the short-hand figure, and sloping from the left-hand upper to the right-hand lower corner.

Q. How is the character for hundreds of thousands formed ?

A. The character for hundreds of thousands is formed by a small *c* placed over the figure.

Q. In what manner is the character for millions distinguished ?

A. The character for millions is known by the accent being placed over the figure, sloping from right-hand upper to left-hand lower corner.

Q. How is the character for tens of millions placed ?

A. The character for tens of millions is an accent placed over the figure, sloping from left-hand upper to right-hand lower corner.

Q. What is the character for hundreds of millions?

A. Hundreds of millions being the completion of the numeration table, the initial of totus (the whole) *t* is to be placed in a small character over the figure.\*

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OF THE  
TWO COURSES, OR THE TWO MODES  
OF INSERTING THE CHARACTERS.

Q. What is to be understood by the first course of insertion in this system of stenography, and how is it divided?

A. The first course of insertion is divided into three parts; in part first, the paper is covered with red dotted lines, whereby an accuracy in the formation of the characters is soon acquired, as the dotted lines are guides

\* The plan of the joining characters for the numerals is explained in the Introduction, page 28.



to the proper position, and detectors of any irregularity in the characters. The semi-circular characters and semi-ovals may have for a short time their points made from dot to dot; but after a little practice, less characters may be made, only observing, that the points of the characters accord as to their level, with their corresponding lines of dots.

Q. What is the use of the lines that run across the paper?

A. Those lines give a distinct place for each of the vowels, by which plan, the vowel in the first and most essential part of each word is clearly implied, without requiring the time or trouble to insert it.

Q. Which is the place for *a*?

A. The row of dots, just above the upper line, marks the situation for *a*; any consonant being brought to that place, shows that it is followed by the letter *a*; when the letter *a* is the initial of any word, the consonant is to be carried from the place for *a*; but when the consonant is so placed as to admit of any

doubt as to whether the vowel precedes or follows the consonant, an increased pressure of the pen or pencil is to be given to the first part of the consonant, if preceded by a vowel, or to the latter part, if followed by a vowel; the increased pressure is to be just sufficient to distinguish the part to which the vowel belongs, without rendering the character clumsy; the other part of the character is to be made fine and clear.

**Q.** Which is the place for *e*?

**A.** The place for *e* is the upper line, to which and from which the consonant is to be brought, as before described; the lines being red, they will not, in the least, obliterate any of the characters made on them.

**Q.** Which are the places for the other vowels?

**A.** The place for *i* is the middle space; the place for *o* is the lower line; the place for *u* is below the line. The explanations given to the *a*, are applicable to all the vowels; *w* takes the place for *u*, and *y* the place

for *i*, when used as vowels, except in the table of arbitraries.

Q. What is the second part of the first course of insertion?

A. The dotted lines in this part are left out; in every other respect, it is like the first part, and is to be used as soon as a knowledge of the characters, and a correct method of forming them is acquired.

Q. What is the third part of the first course of insertion?

A. The only difference between this and the preceding part, is in the lines being placed closer together than in the other parts, the places for the vowels being the same in each part; the characters in this are to be made small and neat; it is not to be entered upon till the larger characters of the second part can be formed with facility and correctness.\*

\* Dots may be used in the first course instead of distinct vowel characters, by placing them in the respective vowel places, as noticed in page 30.

**Q.** What is meant by the second course of insertion?

**A.** The second course of insertion gives a distinct place to the initial character (whether vowel or consonant) of every word. As this course of insertion is only intended to be used in conjunction with the table of arbitraries, it is not to be adopted in the following of a speaker, till a ready acquaintance with the words, in general use, belonging to that table is acquired.

**Q.** Is this second course of insertion only to be adopted by those who have acquired a knowledge of the words generally used in the table of arbitraries?

**A.** The second course of insertion may be used previous to that acquirement, for the purpose of transcribing, and for the insertion of private thoughts, in which cases, the table of arbitraries must be applied to, as only short words and abbreviations can be admitted in this course, which are always to be written in small characters. If this method

be constantly adopted, and the performances frequently perused, it will soon familiarize the writer to the plan of insertion, and rapidly impress on his memory the arbitrary abbreviations.

**Q.** Describe the general plan of the second course of insertion ?

**A.** The plan of the second course is a scale of three double lines, and two major spaces, with double and single bars, very similar to the scale or stave used in music.\*

**Q.** How are the vowels and the consonants placed ?

**A.** The vowels and the consonants occupy alternate columns in the scale.

**Q.** Describe the situations and places of the vowels ?

**A.** The vowels occupy the lines and spaces from the single to the double bar exclusive :

\* A reference should be made to that part of the Diagram Plate to which the above alludes, and should be attentively compared with the different questions and answers relating to it.

*a* in the upper line, *e* in the upper space, *i* in the middle line, *o* in the lower space, *u* in the lower line.

**Q.** Which is the situation of the consonants?

**A.** The situation occupied by the consonants is from the double bar to the single bar-inclusive.

**Q.** Which consonants are placed above line?

**A.** Above line *b*, *j* and *q*.

**Q.** Which consonants are placed in the upper line?

**A.** In the upper line, *c*, *k* and *r*.

**Q.** Which consonants are placed in the upper space?

**A.** In the upper space, *d*, *l* and *s*.

**Q.** Which consonants are placed in the middle line?

**A.** In the middle line *f*, *n* and *t*.

**Q.** Which consonants are placed in lower space?

**A.** In the lower space *g*, *u* and *v*.

**Q. Which consonants are placed in the lower line?**

**A. In the lower line *k, p* and *w*.**

**Q. Which consonants are placed below line?**

**A. Below line *x, y* and *z*, there being but few words beginning with either of these three letters; this place is considered better suited to them than to any of the others.**

**Q. How are the consonants in each row separated?**

**A. The first consonant (of each three) is in the double bar, the second between the bars, and the third on the single bar.**

**Q. How are words to be written in the second course?**

**A. It may be here necessary to observe, that the vowels, whenever used in short-hand, are to have the long or short sounds given to them, according to the connection in which they are placed, without the addition of the silent lengthening *e*, to distinguish the long vowel; *at* is to be sounded *at* or *ate*, ac-**

according to the sense of the sentence of which it forms a part ; also double letters, may, in general, be expressed by single ones.

Q. How is the word *ate* or *eight* to be inserted in the second course ?

A. The character for *t* is to be written, commencing in the *a* line.

Q. How is the word *bought* to be written ?

A. Only the character for *t* is to be inserted, which is to be commenced in the place for *b*.

Q. How are the words *laughing* and *knowledge* to be written ?

A. The letter *j* is to be commenced and brought from the *t*'s place, which with the addition of *n*, will form the short-hand of *laughing* ; for *knowledge*, *l* and *j* ; the *l*, commencing from the *n* space, and from the table of arbitraries, when the second letter is also begun from the place of the first letter ; these words are then expressed by only one small character for each.

Q. How are the characters in the second course to be deciphered ?



A. The characters are to be read in the small columns of each scale, in the same order as they are written, casting the eye down the first vowel column of lines and spaces, deciphering the characters as they occur, then proceeding up to the top of the double-bar, casting the eye down that, according to the alphabetical succession of the consonants, reading any characters that may be written on it; then proceeding down between the bars, then down the single-bar; and lastly to the three places below line, and so on throughout the whole of the characters inserted. This may appear rather difficult at first, but with a little practice, it will become quite easy; and application will soon produce proficiency, when the writing will be performed with extreme velocity, and be deciphered with the rapidity of thought.

## ABBREVIATIONS IN SHORT-HAND.

**Q.** Describe the first plan of abbreviation in this system of stenography, and its subdivisions.

**A.** The first method of abbreviation is in the orthography, by spelling each word in the shortest way its sound will admit of; thus, for *know*, *n* is to be put on the *u* line, in the first course, and *w* in the *a* space in the second course; and for *right*, *r* is to be put in the space for *i*, in the first course, and *t* in the *a* space in the second course. And by the omission of the vowels, except those implied by the situation of the commencing character of each word, in the two courses; and where an audible vowel, at the termination of a word, may seem to require insertion for the ready deciphering of it.

**Q.** Explain the second mode of abbreviation, and its subdivisions.

**A.** The second mode of abbreviation is by the use of defective words, by putting only

one letter of short frequently recurring words, particularly among the pronouns and prepositions; thus, putting *t* for *them*, *w* for *which*, *b* for *before*, *y* for *from*, &c. which will be explained by their connection; also by leaving out the conjoined prepositions and terminations of the longer words. Where a conjoined preposition is omitted, a small apostrophe, or sign of completion, (so termed in this system) may be placed before the word, to intimate that omission; thus, for *recognition* is to be put '*pne*'; for *disconcert* and *concert*, in the first course, *scrt* on the *u* line, and in the second course *rt* is to be written, commencing in the *v* place; the word intended, whether the former or the latter, will be evident by the connection in which it stands. When the termination of a word is to be left out, the apostrophe is to be placed at the end of the characters; thus, for *friendship* is to be written *frn'*, the *r* being brought to the upper line for *e*, and the *n* written upon it in the first course; but in the second course, *rn'* is to be written, beginning the *r* in the *f*

place. And where both a preposition and a termination are omitted in the same word, the apostrophe is to be placed over the middle of the word; thus, for *introduction*, *etc* or *dit* is to be written, *d* being brought to the *u* place, which is a little below the lower line in the first course; but in the second course, *h* is to be written, commencing from the *d* place.

Q. Describe the third method of abbreviation, and its subdivisions.

A. The third method of abbreviation is the entire omission of whole words; first, the small frequently recurring words, which are plainly implied by the words inserted, and which would be sure to occur to the mind of the writer, in the deciphering and transcribing of the whole; thus, for "Honor thy father with thy whole heart, and forget not the sorrows of thy mother; how canst thou recompense them the things they have done for thee?" Honor - father - - whole heart, - forget not - sorrows - - mother; how canst - recompense - - things - - done - thee? is to be written, but without the lines between the

words. The second subdivision is the omission of longer words, when they occur in opposition; and as a counterpart of words inserted, which are naturally anticipated upon the expression of the antecedent; which is shown by a long curve placed in the same position as the character for *p*, to be designated a long *p*, standing for the word opposition; thus, for *summer* and *winter*, *smr* is to be written; for *happiness* and *misery*, *pt* is to be written, commencing from the place for *a*; for *joy* and *sorrow*, *j* is to be written, being brought to the place for *a*. This character also denotes omission of words in regular progression, being used in the same way as in the preceding case, by which any number of words that are usually associated may be partially omitted, the long *p* standing for the word *progression*; thus, writing "For ever and ever, amen," *fvr* is to be put, *v* commencing from the place for *e*. For "Evil communications corrupt good manners," *vl m* is to be written, *v* commencing from the place for *e*, if in the first course. The affinity of the

latter parts of these and other sentences to their former parts, will appear to the reporter as soon as the speaker has commenced the sentence. The third subdivision of this method for the omission of words, is known by the sign of a long sloping stroke, with the ends curved in contrary directions, not unlike a long Italic *f*, being the sign for repeat; it is to be used thus: for "from everlasting to everlasting," *f last f* is to be written; for "month after month," *month f* is to be written; for "from generation to generation," *f gnr' f* is to be written; for "King of kings and Lord of lords," *k' f rd* is to be written. In this example, the apostrophe, the repeat, and the progressive signs are all introduced.

It frequently occurs that a speaker quotes or re-states a proposition that he has before introduced. In this case, the writer may re-insert the introductory word or words, and place the sign for repeat, but with the addition of a small line crossing it, by which the *f* will be turned into *f*, combining the ideas of repeat

and aforesaid, which is entitled *the aforesaid repeat.*

It is also customary for a speaker, either to

introduce a quotation from scripture, or an

extract from some popular author, as apposite

to, and illustrative of, the proposition he has

advanced; in which cases the whole quotation

need not be inserted; a few of the first words

may be written, from which a line may be

drawn, termed the line of continuation, to the

end of which the last word or words of the

quotation may be inserted. For example:

“For my thoughts are not as your thoughts;

neither are your ways my ways, saith the

Lord; for as the heavens are higher than the

earth, so are my ways higher than your ways;

and my thoughts than your thoughts.” For

my thoughts +————— than your thoughts.

“The cloud-capp’d towers, the gorgeous palaces,

The solempn temples, the great globe itself,

Yea, all which it inherits, shall dissolve,

And, like the baseless fabric of a vision,

Leave not a wreck behind!”

The cloud-capp’d towers—————not a wreck  
behind.

Another mode of abbreviation is by hieroglyphical signs. The following are a few examples, the number of which may be increased, according to the fancy of the writer, but care must be taken in the adoption of any additional ones, that they be more explicit and sooner formed than by regular characters, or the other modes of abbreviation: For *world*, a semi-oval is to be begun in the position of *w*, then the oval is to be completed by bringing the other half round; this contains the principal letter, and is to be formed without taking off the pen; being nearly round, it bears some analogy to the word it represents. For *in the world*, a dot is to be put in the oval. For *into the world*, a small *u* is to be placed in the oval. For *out of the world*, a dot is to precede the oval. For *above the world*, a dot is to be placed over the oval. For *through the world*, before the pen is taken from the circle, it is to be carried across. For *round the world*, before the pen is taken off, it is to be carried partly round the outside of



the oval. For *before the world*, a dot is to be placed before the oval. When the expression *earth* is used, an oval is to be commenced by making an *r*, to which a semi-oval is to be added, which will represent the word *earth*, and will allow of the same additions as those above; and if a dot is placed under it, it will imply *under the earth*. For *earthly*, a small *y* is to be made within the oval. For *eternity*, an *t* is to be brought from the completion of the oval. For *eternities*, a supernumerary *s* is to be added to the *t*. For *eternity*, the pen is to be placed strongly on the paper, which will form a dot, then the pen is to be carried lightly round to the dot first formed, which will produce some resemblance to a circular snake, the emblem of eternity. For *through eternity*, a stroke is to be brought from the dot, or head of the snake, similar to a *t*. For *through all eternity*, a small *l* is to be carried from the head of the snake. For *from eternity*, an *f* is to be brought from the dot. For *from eternity to eternity*, a *t* is to be added

to they. For *eternal*, a small *l* is to be carried from the head of the snake; if *eternally*, a dot is to be added to the *l*. For *endless eternity*, the pen is to be brought down from the dot, in the form of an *s*; to represent its synonymous word, *everlasting*, before the pen is taken off the oval, it is to be carried across, forming the character for *n*, to represent the termination *ing*. For the word *cross*, a cross is to be formed, with a perpendicular and a horizontal line. For *crosses*, the pressure of the pen is to be increased in the perpendicular line, towards the lower part of the paper. For the word *Christ*, a cross is to be formed by two contrary sloping lines. For *Christian*, the stroke sloping up towards the right, as *h*, is to be crossed by the character for *n*. For *Christianity*, a dot is to be added to it. For *Jesus Christ*, a *j* is first to be formed, with an increased pressure towards the bottom; then it is to be crossed. For *Christ Jesus*, a *j* is first to be formed, with an increased pressure towards the top; then it is to be crossed.

For the word *query*, a *q*, with a dot, is to be put; for *question*, a *q* is to be put, with the character, for *n* added; for the word *answer*, an *n* is to be put, with the character for *r* added to it; for *universe*, as the word universe, is a collective idea, bringing all things into one, comprehensive expression, the former part of the word, which, signifies one, may be represented by a perpendicular stroke, and the latter part of the word *verse* may be represented, by joining a supernumerary character for *v* to the stroke, as in the diagram plate. This character for *universe* will admit of similar modifications to the preceding characters. For *contrary*, the character for *k* may be made, and from the middle of the *k*, the character for *t* is to be carried, which character includes the two principal letters of the word; the strokes being in different directions, may be considered to convey the idea of contrariety; the sign of completion, added to the former character, will imply contradict or contradiction,

or any other word which begins with the preposition *contra*, which may be understood by this character and its connexion. For *obstruction*, the character for *b*, with an *o* brought down to the centre of it, being the two principal letters in the word, and the *o* appearing to obstruct the progress of the *b*, it represents the word; for *subjection*, the character for *s*, having an horizontal stroke carried across the top of it. *Dominion* is a perpendicular stroke standing on a prostrate or horizontal line, which will convey an idea of the word it represents. *Equal* or *equality*, two perpendicular strokes of equal length. *Parallel*, two horizontal lines parallel to each other. *Irregularity*, some close irregular up and down strokes.

The last and most effective mode of abbreviation, is by the table of arbitraries, which abridges all the long and difficult words, by which means, they may be written down with the same expedition as the small ones. The shorthand writer is to consider the table of

arbitraries as a collection of distinct ideas, each idea having a particular mode of expression attached to it; but he is not confined to the exact formation or construction of that expression, but is at liberty to use one termination for another, where the connexion in which it stands will clearly explain it in the deciphering; for instance, though *b* and *r* are the index letters for the primitive word *be-  
reave*, yet the same letters may be used to represent its derivative word, *bereavement*; the connection of the sentence will clearly shew, that the termination *ment* was intended by the writer; on the other hand, though *sp* and *k* are the index letters of *speculation*, yet the same letters may be used for its primitive, *speculate*, as the connection would shew that the termination *tion* was not required. But should the learner be apprehensive of difficulty, he may, in the former case, use the apostrophe, or sign of completion, to denote the omission; and in the latter case, he may reverse the apostrophe, inclining it to the

right, instead of the left, which is to be termed the sign of detraction; and would shew that part of the word, inserted in the table of arbitraries, is to be taken off. There are some cases in which the proficient in short-hand will find these apostrophes advantageous, when using the table of arbitraries; for instance, *ab* and *S* are the index characters of *abundance*, but to represent *superabundance*, the writer may use those index letters, preceded by an apostrophe, which would shew that a conjoined preposition was to be prefixed; on the other hand, though *ov* and *d*, are the index characters of the word *over-burdened*, yet by putting a reverse apostrophe, or sign of detraction, before the character, the decipherer would see that the conjoined preposition *over* was to be cut off, and that the word *burdened* was intended. It cannot be too strongly impressed on the mind and memory of the learner, that he is not to consider himself confined to the exact inflection or construc-

tion of the words, as inserted in the table of arbitraries. In conversation, when an idea strikes the mind, some mode of expression generally accompanies it; here the skill of the artist is required in modelling it to the exact place which he has assigned for it; and here the illiterate and the well-informed are easily distinguished; thus, an expression is increased or reduced. The verb takes the form of the participle, by receiving the *ed* or *ing*; the adjective becomes an adverb, by the addition of *ly*; and a noun, by the addition of *ness*; and the verb becomes a substantive, by the addition of the *tion*, the *ance*, or *ence*, the *er*, the *or*, and the *ment*. And by the reversed apostrophe, arbitrary words, with conjoin-terminations, may be reduced to the words from which they were derived. *J* and *8* are the index characters for *justification*, but if the index characters are followed by a sign of detraction (the reversed apostrophe) it is to be read *justify*,

the *cation* being cut off, by the sign of de-  
traction, which sign, if placed before any  
index letters from the table of arbitraries,  
cuts off the first syllable of the word they  
represent, and often transforms the negative  
into an affirmative, as in the following ex-  
ample: *in* and *v* are the index characters for  
*incredulity*; but by placing the reversed  
apostrophe before the index letters, it shews  
that it is to be read *credulity*; and on the  
other hand, the regular apostrophe, or sign  
of completion, transforms the affirmative into  
the negative; thus, though *ap* and *i* are the  
index characters for *apprehension*, yet by  
placing an apostrophe before those characters,  
it intimates that some syllable is to precede it,  
and therefore, would be read *misappre-  
hension*.



## ADDITIONAL AND RECAPITULATORY REMARKS.

### DIPTHONGS AND TRIPTHONGS.

When dipthongs and triphthongs are improper, the sounding letter is only to be noticed in short-hand; as in the words *day* and *new*, the character for *d*, is in the first course, to be brought to the *u* place for *day*, and *n* to be brought to the *e* place for *new*; but when proper, the first vowel may, in general, be noticed, as in the word *vow*, the *v* to be brought to the *o* line.

Double vowels may generally be expressed by one of them, except the double *o*, as in the word *too*, when the *t* is to be made in the *u* place. The triphthongs are to be expressed, according to their sounds, as in the words *view*, *beau*, and *awe*; the *v* to be brought to the *u* place for *view*; the *b* to be brought to

the *o* line for *béau* ; and an *r* to be made on the *o* line for *awe*.

#### DOUBLE CONSONANTS.

Double consonants in the middle or at the end of words, may generally be expressed by the insertion of one of them, as in the word *bitterness*; one *t* and one *s* will be found quite sufficient to give the distinct sounds, but when the recurring letter is separated by a vowel, one character may be made, only lengthened sufficiently to shew, that more than one letter is intended, as in the words *title* and *rural*.

#### PUNCTUATION.

Ordinary writing is much more complete and perfect when the punctuation is inserted; yet the sense may, in general, be understood when points and stops are altogether omitted, which is frequently evident in letter-writing, particularly in commercial transactions; for in the despatch of business, the minutiae of punctuation is but seldom attended to, and

as stenography professes to reject every thing that is not necessary to the explicit deciphering of it, the only mode, used in this system, to express the principal pauses, is by leaving a wider space in those parts of the writing ; but should the writer inadvertently proceed, without leaving the required space, he may take the first opportunity of noting the pause, by placing there two small marks, similar to those used to divide the figures in pounds, shillings, and pence ; when placed after a question, they may be sloped in a reversed direction.

#### PAPER, PENS, PENCILS AND INK.

Wove paper (especially hot-pressed) does not resist, or wear the point of the pen or pencil, so much as laid paper.

The pens should be made from good Hambro' pinions, well prepared ; the slit short, and the nib cut fine.

The lead of the pencils should be hard and black ; Mordan's ever pointed pencils are

well adapted to the writing of short-hand ; to supply the place of which, the writer, in following a speaker, should have two or three pencils by him ready pointed, or pencils with the lead at each end ; by which plan, two points may be made to the same pencil.

If the writer should wish to preserve the short-hand, he may render the pencil-writing nearly as firm, and as durable, as if done with ink, by laying over it, with a large camel hair brush, a light coat of thin gum water.

If the writer should not take a transcript, and has not attained a complete proficiency in the art, he would do well, while the subject is fresh in his mind, to write on the top, in ordinary writing, the title or subject ; and if he were to run his eye over the whole, and here and there insert a word or two, to mark its principal divisions, and add to the less explicit words the vowel points or the characters, it might be laid aside and perused at any distance of time with the utmost ease and precision.

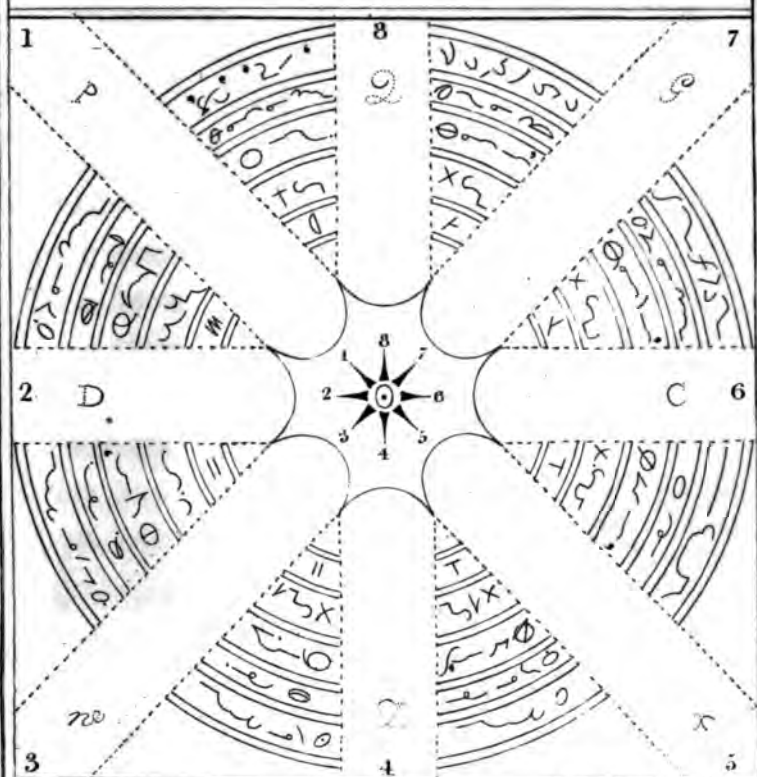
The ink should be clear and black, and should flow freely from the pen; that ink which is rendered glutinous, by the addition of guta, is very unfit for short-hand writing.

#### STENOGRAPHIC PROGRESSION.

After the learner has gained a knowledge of the alphabetical characters, he should copy off the Lord's Prayer and the Benediction from the plate, which will give him an idea of the general plan. The ready combination of the characters should be his next object, the best method to obtain which, will be by taking a spelling-book, as before noticed, and commencing with *bla*, *ble*, *bli*, &c. *bra*, *bre*, *bri*, &c. and so on, practising each line till the characters can be made with the utmost rapidity; for as the organs of speech are enabled to compound several letters, and express them by a single percussion of the voice, so the hand is by practice enabled to unite several characters, and form them by a compound simultaneous impulse, which acquirement is

# Diagram of T. Williams' Stenography.

*Straight Characters* F/ K/ S/ t.  
*Semi Circles* Cc Dd 2u 2v } *Initial and*  
*Semi Ovals* Gu Pu nu ac } *Arbitrary*  
*Slight Curves* gji. &. m. n. r. v. w.  
*Vowels* A. E. i. o. u. w. y. Ho.

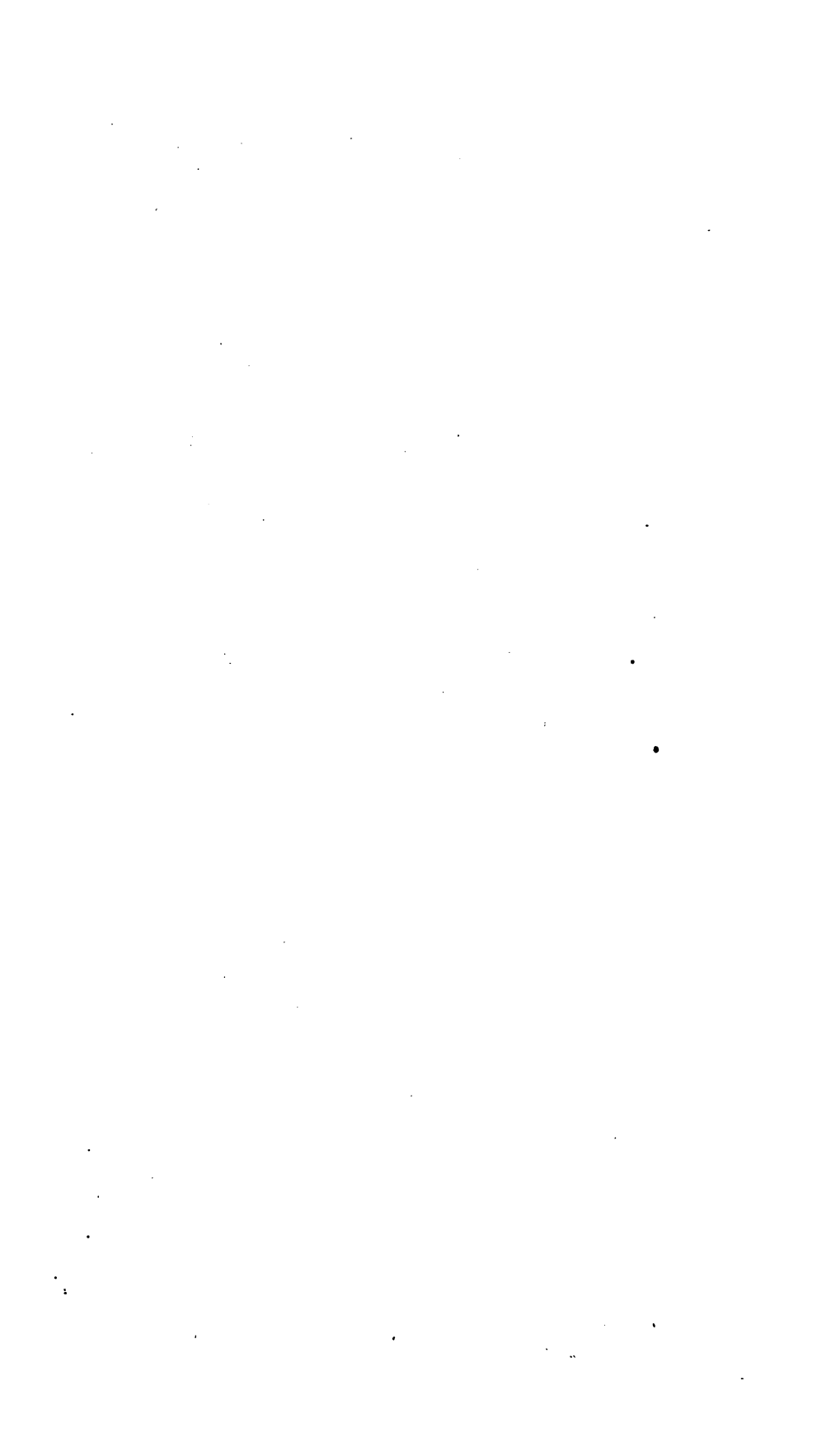


*Units* \ *Thousands* / *Millions* /  
*Tens* \ *Tens of Thousands* / *T. of Millions* /  
*Hundreds* \ *Hundreds of Thousands* / *H. of Millions* /  
*Ec* \ for 25000 / for 200,000,000 /

*Supernumeraries*  
 \ 9 10 11 12 /  
 M ( N ) S.

2nd Course		
v	B	J Q
a	C	K R
i	D	L S
o	E	M T
u	F	N V
x	G	P W
	H	Y Z

ABOVE LINE  
 UPPER LINE  
 UPPER SPACE  
 MIDDLE LINE  
 LOWER SPACE  
 LOWER LINE  
 BELOW LINE



essential to a proficiency in short-hand. The writer may next proceed to the first reading lesson, and write it over, till he can write it with freedom ; then to the second, and to the third, in the same way regularly on, always spelling the words the shortest way, according to their sounds. When he arrives at the reading lessons, containing words of two syllables, he may apply to the table of arbitrary abbreviations.

The juvenile learner who has not much command of his pen, had better to insert the above-mentioned lessons in the different parts of the first course, as directed in the Introduction.

Though there are many modern spelling-books admirably well adapted to the purpose of infantile instruction, by the lessons being rendered interesting to that simple age ; yet in the practice of short-hand, I would rather recommend Dilworth's, or the one by Vyse.

When the student is able to write out in short-hand the introductory reading les-



sons, with ease and freedom, and has copied out the examples of the first course from the Plates, it would be advantageous to him to select some book, containing that particular branch of literature which is likely more especially to engage his attention in following a speaker; for either in law, divinity, or physic it is desirable that his ear and his pen should be rendered familiar with its characteristic phraseology; and he would thereby be directed to those arbitrary abbreviations, more particularly required by him, and could introduce many technical expressions into the table of arbitraries, the abbreviation of which would be serviceable to him.

I would here urge upon the student the most unremitting assiduity, in his preparation for the following of a speaker, but would again caution him against entering upon that ulterior department, before he has gained considerable proficiency in the art; for as no one, just learning to swim, would plunge into a deep and rapid stream, but would rather

choose the shallow and still waters, till by sufficient practice, he had become expert and confident, when he might float along with the gliding current, or be borne upon the bosom of the foaming wave, without alarm or failure, so the young stenographer, though he should be unremitting in his preparatory practice, ought not to discourage himself, by attempts disproportioned to his progress; for, by a reasonable display of industry and perseverance, he would soon arrive at that proficiency, which would enable him to follow a speaker, either through the eloquent oration, or the declamatory harangue, with ease and accuracy. The learner may form some idea of the expedition with which he is soon likely to write, by passing a few times over one of the specimens in the Plates, with a dry pen; this, excepting the increased freedom which the hand gains by practice, and the more frequent contractions in words and in sentences which a proficient would adopt, is very similar to the ease and the rapidity in writ-

ing, which he may soon expect to attain by a little perseverance; for the proficient has the exact form of the word presented to his mind as soon as the sound reaches his ear, and he has only to cover the figure which his imagination has placed on the paper; and though the proficient does not require the lines of the first course, yet he by habit mechanically inserts the commencing characters in the respective positions of the several vowels to which they are annexed; thus *a* or *æ* preceded or followed by *e* or *æ*, would take the upper part in the line of characters; if preceded or followed by *o* or *u*, it would take the lower part in the line; but if preceded or followed by an *i*, it would take the centre part in the line of writing. Vowel points may also be distinguished in the same way.

The student should accustom himself, as much as possible, to the abbreviation of words, and to the shortening of sentences, according to the different directions that have been given, which may be gradually effected, by

interlining ordinary writing by contracted words, and by sentences in which those words that are implied by the connection, have been omitted, similar to the transcripts of the specimens. The learner may as he proceeds in the writing of it, cover the upper line; and after reading it over several times, in this way, he may transcribe the contractions on to another paper, and interline that with the short-hand characters, and again cover the ordinary letters, as he proceeds in deciphering of the short-hand; and, lastly, transfer the short-hand on to a separate paper. Useless letters, and other waste writings, would answer for the first entries.

Lists of the different contractions and the hieroglyphic characters which form the circles in the Diagram Plate, might be written out with considerable advantage.

Beside the characters for *b*, *s* and *j* being reversed as to the commencing of them, when used as supernumeraries, the *l* or the *n* may

also be reversed (when a descending character would be inconvenient, and when the character so reversed would not clash with any other part of the word) as in the words *liberality* and *instantly*; in which cases, the latter *l* of the first, and the latter *n* of the last word, may be began from the bottom; but where the reversed character would interfere with the other part of the word, the regular supernumerary must be adopted.

I cannot close this part of the work, without again alluding to the imaginary difficulties that have caused many of those who have purchased systems of stenography, to relinquish the study of it; I can assure the timid, or the diffident reader, that there is no attainment in letters, or scarcely any amusement but requires more application than is necessary for the acquirement of short-hand; it is a mole hill compared with the *a, b, c, &c.* which the lisping infant has to surmount; and even the youngster, with

his marbles, must bestow more practice on them, before he can play a game with tolerable dexterity, than would be necessary for the student's attainment to a proficiency in stenography.

I make these humble, but incontrovertible comparisons, in order to rouse the drooping energies of the dispirited, and to convince them that a determined and an undaunted procedure would ensure success.

Though the ardent enquirer may not be able to ascertain the exact time, when he shall arrive at the desired goal, the rising ground intervening and concealing that period from his view, yet let him go forward, and encourage himself by recollecting that every fresh acquirement in the art is an additional progressive advance in his pursuit; a knowledge of the different characters is one distance gained; to be able to compound them with ease, is another distance gained; to be able to write faster with them

than by ordinary writing, is another distance gained; and if he thus press onward, he will soon arrive at the full enjoyment of complete proficiency.

1837/38

1838/39

1839/40

1840/41

1841/42

1842/43

1843/44

1844/45

1845/46

1846/47

1847/48

1848/49

1849/50

1850/51

# TABLE

OF

## ARBITRARY ABBREVIATIONS.

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	<b>A (&amp;)</b>	accede	<i>i</i>	advent	<i>qh</i>
		accent	<i>ih</i>	adverse	<i>r</i>
<b>ABASH</b>	<i>a</i>	access	<i>j</i>	advert	<i>rh</i>
abbey	<i>ah</i>	account	<i>jh</i>	advice	<i>s</i>
abject	<i>b</i>	acre	<i>k</i>	adult	<i>sh</i>
abjure	<i>bh</i>	across	<i>kh</i>	affair	<i>t</i>
abled	<i>c</i>	adapt	<i>l</i>	afford	<i>th</i>
above	<i>ch</i>	addict	<i>lh</i>	affright	<i>u</i>
abound	<i>d</i>	against	<i>m</i>	afloat	<i>uh</i>
abrupt	<i>dh</i>	address	<i>mh</i>	afraid	<i>v</i>
abscess	<i>e</i>	adept	<i>n</i>	afresh	<i>vh</i>
absence	<i>eh</i>	adhere	<i>nh</i>	agent	<i>w</i>
absolve	<i>f</i>	adjudge	<i>o</i>	aghast	<i>wh</i>
abstain	<i>fh</i>	adopt	<i>oh</i>	aground	<i>x</i>
abstruse	<i>g</i>	adorn	<i>p</i>	alarm	<i>xh</i>
absurd	<i>gh</i>	adrift	<i>ph</i>	anger	<i>y</i>
abyss	<i>h</i>	advance	<i>q</i>	annals	<i>yh</i>

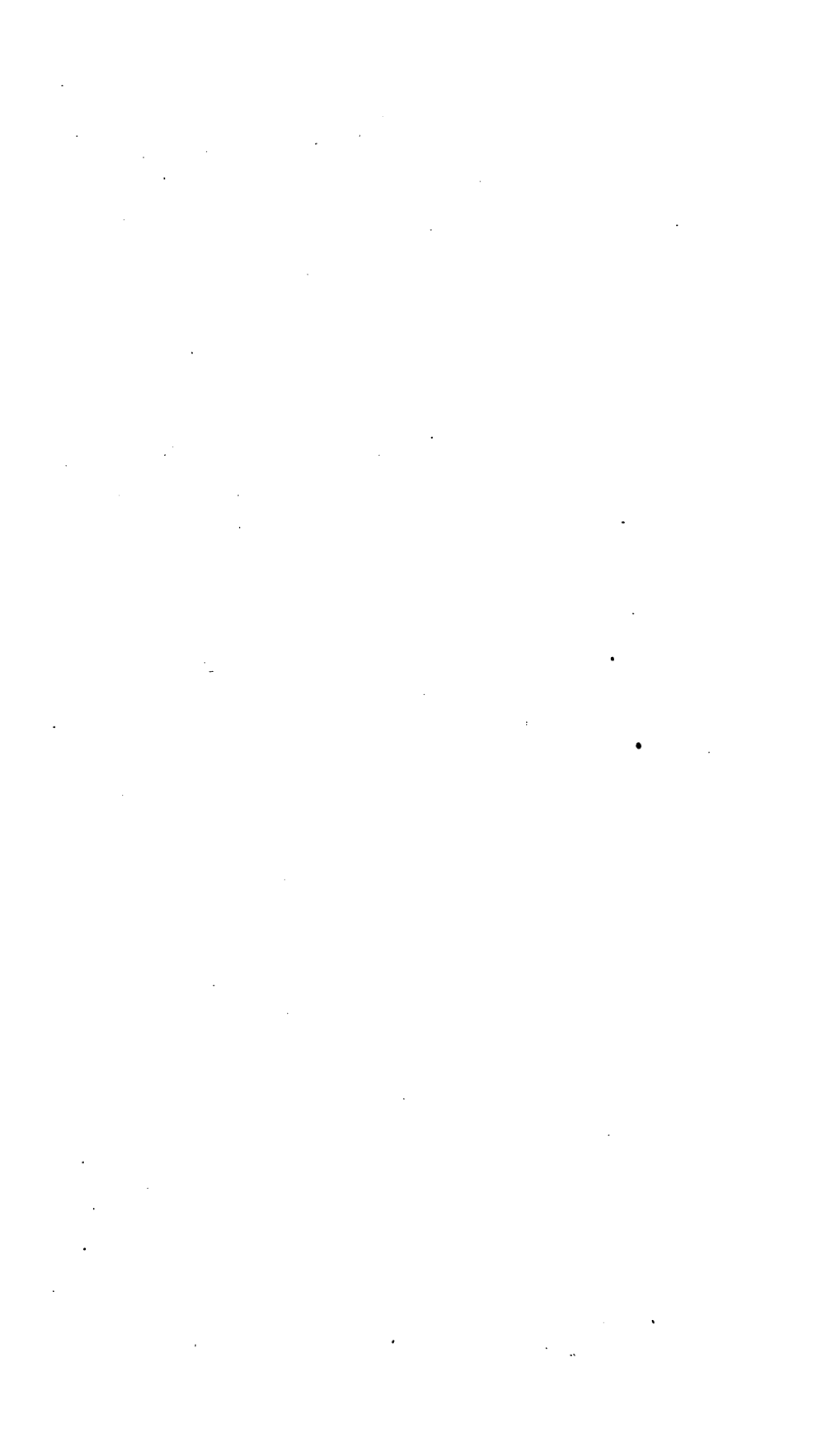


announce	<i>z</i>	abhorrence	<i>k</i>	abstraction	7
answer	<i>zh</i>	abiding	<i>l</i>	abundance	8
anthem	1	ability	<i>m</i>	abutment	9
assize	2	abjugate	<i>n</i>	AC (&)	
audience	3	ablation	<i>o</i>		
auction	4	ablegate	<i>p</i>	academical	<i>a</i>
avenge	5	ablution	<i>q</i>	accelerate	<i>b</i>
averse	6	abodement	<i>r</i>	acceptance	<i>c</i>
austere	7	absolution	<i>s</i>	accidence	<i>d</i>
author	8	abominable	<i>t</i>	accidental	<i>e</i>
azure	9	aborigines	<i>u</i>	accipient	<i>y</i>
AB (&)		abridgment	<i>v</i>	acclivity	<i>g</i>
abaisance	<i>a</i>	abrogate	<i>w</i>	accommodate	<i>k</i>
abandon	<i>b</i>	abscission	<i>x</i>	accompany	<i>i</i>
abasement	<i>c</i>	absconded	<i>y</i>	accomplice	<i>j</i>
abbreviate	<i>d</i>	absolutely	<i>z</i>	accomplished	<i>k</i>
abdication	<i>e</i>	absolution	1	accomptant	<i>l</i>
abdomen	<i>f</i>	absorbent	2	accordant	<i>m</i>
abduction	<i>g</i>	absorption	3	accouple	<i>n</i>
aberrance	<i>h</i>	abstemious	4	accoutrements	<i>o</i>
abettor	<i>i</i>	abstergent	5	accumbent	<i>p</i>
abeyance	<i>j</i>	abstinence	6	accumulate	<i>q</i>

accurate	<i>r</i>	addition	<i>d</i>	adversary	<i>l</i>
accusation	<i>s</i>	ademption	<i>e</i>	advertise	<i>2</i>
acerbity	<i>t</i>	addressing	<i>f</i>	adviseable	<i>3</i>
acervation	<i>u</i>	adequate	<i>g</i>	adulation	<i>4</i>
acetous	<i>v</i>	adherence	<i>h</i>	adulthood	<i>5</i>
achiever	<i>w</i>	adhesion	<i>i</i>	adulterate	<i>6</i>
acidulæ	<i>x</i>	adhibition	<i>j</i>	advocate	<i>7</i>
acknowledge	<i>y</i>	adjacent	<i>k</i>	adumbrate	<i>8</i>
acoustics	<i>z</i>	adjective	<i>l</i>	advowson	<i>9</i>
acquaintance	<i>1</i>	adjugate	<i>m</i>	AE (&)	
acquiesce	<i>2</i>	adjuration	<i>n</i>		
acquisition	<i>3</i>	adjutant	<i>o</i>	aerial	<i>a</i>
acquittal	<i>4</i>	admeasure	<i>p</i>	aerology	<i>b</i>
acrimony	<i>5</i>	admiration	<i>q</i>	aeromancy	<i>c</i>
activity	<i>6</i>	administer	<i>r</i>	aeronaut	<i>d</i>
actually	<i>7</i>	admiralty	<i>s</i>	AF	
actuary	<i>8</i>	admission	<i>t</i>		
acutely	<i>9</i>	adoration	<i>u</i>	affable	<i>a</i>
AD (&)		adoption	<i>v</i>	affectation	<i>b</i>
		adroitness	<i>w</i>	affectionate	<i>c</i>
		advancement	<i>x</i>	affective	<i>d</i>
adamant	<i>a</i>	advantage	<i>y</i>	affidavit	<i>e</i>
adaptation	<i>b</i>	adventure	<i>z</i>	affinity	<i>f</i>
addible	<i>c</i>				

affirmative	<i>g</i>	agistment	<i>i</i>	alehouse	<i>i</i>
affliction	<i>h</i>	agitation	<i>j</i>	algebra	<i>j</i>
affluence	<i>i</i>	agony	<i>k</i>	alienation	<i>k</i>
affluxion	<i>j</i>	agreeable	<i>l</i>	alimentary	<i>l</i>
affranchise	<i>k</i>	agriculture	<i>m</i>	aliquant	<i>m</i>
affriction	<i>l</i>	aguish	<i>n</i>	alkaline	<i>n</i>
affronting	<i>m</i>	AI (&)		allege	<i>o</i>
affusion	<i>n</i>			allegiance	<i>p</i>
aforehand	<i>o</i>	aidance	<i>a</i>	allegorical	<i>q</i>
aforesaid	<i>p</i>	aid de camp	<i>b</i>	alleviation	<i>r</i>
aforetime	<i>q</i>	ailment	<i>c</i>	alliance	<i>s</i>
afternoon	<i>r</i>	airiness	<i>d</i>	alligation	<i>t</i>
afterward	<i>s</i>	air-pump	<i>e</i>	allotment	<i>u</i>
AY (&)		AL (&)		allowance	<i>v</i>
				almost	<i>w</i>
agency	<i>a</i>	alabaster	<i>a</i>	allurement	<i>x</i>
aggrandize	<i>b</i>	alacrity	<i>b</i>	allusion	<i>y</i>
aggravation	<i>c</i>	a-la-mode	<i>c</i>	almanac	<i>z</i>
agreeable	<i>d</i>	alarming	<i>d</i>	almighty	<i>1</i>
aggregate	<i>e</i>	alchymy	<i>e</i>	almsgiving	<i>2</i>
aggressor	<i>f</i>	alcove	<i>f</i>	alphabetical	<i>3</i>
aggrievance	<i>g</i>	alderman	<i>g</i>	already	<i>4</i>
agility	<i>h</i>	alexander	<i>h</i>	alteration	<i>5</i>

alternative	6	amiable	<i>q</i>	anciently	<i>h</i>
altitude	7	amicable	<i>r</i>	anecdotes	<i>i</i>
altogether	8	amity	<i>s</i>	angelical	<i>j</i>
always	9	ammunition	<i>t</i>	anguish	<i>k</i>
AM (&)		amnesty	<i>u</i>	animadversion	<i>l</i>
amalgamate	<i>a</i>	amounting	<i>v</i>	animals	<i>m</i>
amassing	<i>b</i>	amorous	<i>w</i>	animation	<i>n</i>
amanuensis	<i>c</i>	amphibious	<i>x</i>	animosity	<i>o</i>
amazing	<i>d</i>	amphitheatre	<i>y</i>	annihilation	<i>p</i>
amatory	<i>e</i>	ampleness	<i>z</i>	anniversary	<i>q</i>
amazons	<i>f</i>	amplification	1	annotation	<i>r</i>
ambassadors	<i>g</i>	amputation	2	announcement	<i>s</i>
ambiguity	<i>h</i>	amulet	3	annoyance	<i>t</i>
ambition	<i>i</i>	amusement	4	annually	<i>u</i>
ambrosial	<i>j</i>	AN (&)		annuity	<i>v</i>
ambulation	<i>k</i>	analeptic	<i>a</i>	anodyne	<i>w</i>
ambush	<i>l</i>	analogy	<i>b</i>	anointing	<i>x</i>
ambuscade	<i>m</i>	analyze	<i>c</i>	anonymous	<i>y</i>
amenable	<i>n</i>	anarchy	<i>d</i>	another	<i>z</i>
amendment	<i>o</i>	anatomy	<i>e</i>	antagonist	1
american	<i>p</i>	ancestors	<i>f</i>	antecedent	2
amethyst	<i>ph</i>	anchoring	<i>g</i>	anticipation	3
				antidote	4



essential to a proficiency in short-hand. The writer may next proceed to the first reading lesson, and write it over, till he can write it with freedom ; then to the second, and to the third, in the same way regularly on, always spelling the words the shortest way, according to their sounds. When he arrives at the reading lessons, containing words of two syllables, he may apply to the table of arbitrary abbreviations.

The juvenile learner who has not much command of his pen, had better to insert the above-mentioned lessons in the different parts of the first course, as directed in the Introduction.

Though there are many modern spelling-books admirably well adapted to the purpose of infantile instruction, by the lessons being rendered interesting to that simple age ; yet in the practice of short-hand, I would rather recommend Dilworth's, or the one by Vyse.

When the student is able to write out in short-hand the introductory reading les-

arraignment	<i>s</i>	ascribing	<i>e</i>	assortment	2
arrangement	<i>t</i>	ashamed	<i>f</i>	asterisk	3
arrantly	<i>u</i>	aspection	<i>g</i>	astonishment	4
arraying	<i>v</i>	asperity	<i>h</i>	astrigent	5
arresting	<i>w</i>	aspersion	<i>i</i>	astrology	6
arrival	<i>x</i>	aspiration	<i>j</i>	astronomy	7
arrogance	<i>y</i>	assailant	<i>k</i>	asunder	8
arsenals	<i>z</i>	assassinate	<i>l</i>	asylum	9
arsenick	1	assaying	<i>m</i>		
artery	2	assembly	<i>n</i>	AT (&)	
artfully	3	assertion	<i>o</i>	atheistical	<i>a</i>
articles	4	assenting	<i>p</i>	athletic	<i>b</i>
articulation	5	assessment	<i>q</i>	atlantic	<i>c</i>
artificial	6	assiduity	<i>r</i>	atmosphere	<i>d</i>
artillery	7	assignable	<i>s</i>	atomical	<i>e</i>
artizan	8	assignee	<i>t</i>	atonement	<i>f</i>
artlessness	9	assimulation	<i>u</i>	atramental	<i>g</i>
		assistance	<i>v</i>	atrocious	<i>h</i>
AS (&)		association	<i>w</i>	attachment	<i>i</i>
Asafoetida	<i>a</i>	assuasive	<i>x</i>	attacking	<i>j</i>
ascendency	<i>b</i>	assuming	<i>y</i>	attainable	<i>k</i>
ascending	<i>c</i>	assurance	<i>z</i>	attainder	<i>l</i>
ascertaining	<i>d</i>	asparagus	<i>l</i>	attemper	<i>m</i>

attempting	<i>n</i>	auspicious	<i>i</i>	avowsal	<i>m</i>
attendance	<i>o</i>	austerity	<i>j</i>	AW (&)	
attention	<i>p</i>	authenticate	<i>k</i>		
athwarting	<i>q</i>	authority	<i>l</i>	awaiting	<i>a</i>
attenuation	<i>r</i>	autograph	<i>m</i>	awaking	<i>b</i>
attestation	<i>s</i>	automaton	<i>n</i>	awarding	<i>c</i>
attinging	<i>t</i>	autoptical	<i>o</i>	awkwardness	<i>d</i>
attiring	<i>u</i>	autumnal	<i>p</i>	awning	<i>e</i>
attitude	<i>v</i>	auxiliary	<i>q</i>	AX (&)	
attorney	<i>w</i>	AV (&)			
attraction	<i>x</i>			axiom	<i>a</i>
attribute	<i>y</i>	availing	<i>a</i>	axletree	<i>b</i>
attrition	<i>z</i>	avaricious	<i>b</i>	B (&)	
AU (&)		avenging	<i>c</i>		
		avenues	<i>d</i>	baggage	<i>a</i>
auctioneer	<i>a</i>	average	<i>e</i>	bailiff	<i>b</i>
audaciously	<i>b</i>	aversion	<i>f</i>	balance	<i>c</i>
audible	<i>c</i>	avidity	<i>g</i>	ballast	<i>d</i>
audience	<i>d</i>	avocation	<i>h</i>	baneful	<i>e</i>
auditor	<i>e</i>	avoiding	<i>i</i>	banker	<i>f</i>
augmentation	<i>f</i>	avoirduois	<i>j</i>	baptist	<i>g</i>
augury	<i>g</i>	avulsion	<i>k</i>	bargain	<i>h</i>
auricular	<i>h</i>	avowal	<i>l</i>	basely	<i>i</i>



battles	<i>j</i>	breathing	5	barratry	<i>q</i>
because	<i>k</i>	briefly	6	barrenness	<i>r</i>
beastly	<i>l</i>	brightness	7	barricado	<i>s</i>
befriend	<i>m</i>	brethren	8	barrister	<i>t</i>
beguile	<i>n</i>	burst	9	bashfulness	<i>u</i>
behind	<i>o</i>			battalions	<i>v</i>
behold	<i>p</i>	BA (&)		batteries	<i>w</i>
belonging	<i>ph</i>	bacchanals	<i>a</i>	battledore	<i>x</i>
beneath	<i>q</i>	bachelor	<i>b</i>	battlement	<i>y</i>
bereave	<i>r</i>	backbiter	<i>c</i>	bayonet	<i>z</i>
beseech	<i>s</i>	backgammon	<i>d</i>		
besiege	<i>t</i>	backwardly	<i>e</i>	BE (&)	
betake	<i>u</i>	bagatelle	<i>f</i>	beatitude	<i>a</i>
between	<i>v</i>	bailable	<i>g</i>	beautifully	<i>b</i>
beware	<i>w</i>	balcony	<i>h</i>	becoming	<i>c</i>
billows	<i>wh</i>	balustrade	<i>i</i>	beforehand	<i>d</i>
bondage	<i>x</i>	banditti	<i>j</i>	beggarly	<i>e</i>
bottom	<i>y</i>	bandoleers	<i>k</i>	beginning	<i>f</i>
boundless	<i>z</i>	banishment	<i>l</i>	behaviour	<i>g</i>
bowels	1	bankruptcy	<i>m</i>	believing	<i>h</i>
boyish	2	barbarian	<i>n</i>	behoving	<i>i</i>
brandish	3	barometer	<i>o</i>	belabour	<i>j</i>
bravely	4	baronet	<i>p</i>	belles-lettres	<i>k</i>

belligerent	<i>l</i>	bewitching	<i>9</i>	blunderbuss	<i>l</i>
beloved	<i>m</i>	BI (&)		blushingly	<i>m</i>
benediction	<i>n</i>			blusterer	<i>n</i>
benefaction	<i>o</i>	bigamy	<i>a</i>	BO (&)	
beneficence	<i>p</i>	bigotry	<i>b</i>		
benefits	<i>q</i>	biography	<i>c</i>	boastingly	<i>a</i>
benevolence	<i>r</i>	bishoprick	<i>d</i>	boisterously	<i>b</i>
benighted	<i>s</i>	bissextile	<i>e</i>	bombardment	<i>c</i>
benignity	<i>t</i>	bitterness	<i>f</i>	bookkeeper-	
benumbed	<i>u</i>	bituminous	<i>g</i>	ing	<i>d</i>
bequeathing	<i>v</i>	BL (&)		bookbinder	<i>e</i>
beseting	<i>w</i>			bookseller	<i>f</i>
bespeaking	<i>x</i>	blameable	<i>a</i>	bordering	<i>g</i>
bestiality	<i>y</i>	blamelessly	<i>b</i>	borrowing	<i>h</i>
bestowing	<i>z</i>	blasphemy	<i>c</i>	botanist	<i>i</i>
beshrewed	<i>1</i>	blazonry	<i>d</i>	bounteously	<i>j</i>
bestrewed	<i>2</i>	bleakest	<i>e</i>	BR (&)	
bethinking	<i>3</i>	blessedness	<i>f</i>		
betraying	<i>4</i>	blemishing	<i>g</i>	bracelets	<i>a</i>
betrothed	<i>5</i>	blockading	<i>h</i>	brachygraphy	<i>b</i>
beverage	<i>6</i>	bloodshed	<i>i</i>	braggadocio	<i>c</i>
bewailing	<i>7</i>	bloodthirsty	<i>j</i>	brainless	<i>d</i>
bewildering	<i>8</i>	blossoming	<i>k</i>	bramblebush	<i>e</i>

branchless	<i>f</i>	burdensome	<i>f</i>	captures, ives	<i>g</i>
brazenface	<i>g</i>	burglary	<i>g</i>	carnage	<i>h</i>
breathing	<i>h</i>	burmisher	<i>h</i>	carriage	<i>i</i>
breakfasting	<i>i</i>	burlesquing	<i>i</i>	cascade	<i>j</i>
brevity	<i>j</i>	burletta	<i>j</i>	castles	<i>k</i>
bricklayer	<i>k</i>	business	<i>k</i>	catching	<i>l</i>
bridegroom	<i>l</i>	busybody	<i>l</i>	causing	<i>m</i>
bridemaids	<i>m</i>	butchery	<i>m</i>	caution	<i>n</i>
brigadier	<i>n</i>	butterfly	<i>n</i>	ceasing	<i>o</i>
brightening	<i>o</i>	buttermilk	<i>o</i>	cement	<i>p</i>
brilliance	<i>p</i>			censure	<i>q</i>
brittleness	<i>q</i>	BY (&)		central	<i>r</i>
brokenhearted	<i>r</i>	by-law	<i>a</i>	chagrin	<i>s</i>
brotherly	<i>s</i>	by-slander	<i>b</i>	chamber	<i>t</i>
bronchial	<i>t</i>	by-word	<i>c</i>	champion	<i>u</i>
brutality	<i>u</i>			channels	<i>v</i>
		C (&)		chapter	<i>w</i>
BU (&)		calling	<i>a</i>	cheapness	<i>wh</i>
buckram	<i>a</i>	calmness	<i>b</i>	cheating	<i>x</i>
buffalo	<i>b</i>	campaign	<i>c</i>	chiefly	<i>y</i>
buffoonery	<i>c</i>	cancel	<i>d</i>	circuits	<i>z</i>
bunglingly	<i>d</i>	capricious	<i>e</i>	claiming	<i>1</i>
buoyancy	<i>e</i>	captain	<i>f</i>	clearness	<i>2</i>

clients	3	canvassing	<i>o</i>	CAV (&)	
closely	4	capacity	<i>p</i>	cavalcade	<i>a</i>
colleagues	5	capitally	<i>q</i>	cavalier	<i>b</i>
console	6	capitulation	<i>r</i>	cavalry	<i>c</i>
contempts	7	captiously	<i>s</i>	cavernous	<i>d</i>
converse	8	caravansary	<i>t</i>	cavity	<i>e</i>
country	9	cardinal	<i>u</i>	celebration	<i>f</i>
		carefully	<i>v</i>	celerity	<i>g</i>
CA (&)		carelessly	<i>w</i>	celestial	<i>h</i>
cabinet	<i>a</i>	carnality	<i>x</i>	celibacy	<i>i</i>
calamity	<i>b</i>	carnivorous	<i>y</i>	cellular	<i>j</i>
calcination	<i>c</i>	carousal	<i>z</i>	censorious	<i>k</i>
calculation	<i>d</i>	castigation	<i>1</i>	centenary	<i>l</i>
callousness	<i>e</i>	casualty	<i>2</i>	centurion	<i>m</i>
calvinism	<i>f</i>	catacombs	<i>3</i>	centrifugal	<i>n</i>
calumny	<i>g</i>	catalogue	<i>4</i>	centripetal	<i>o</i>
candidly	<i>h</i>	catastrophe	<i>5</i>	ceremony	<i>p</i>
candidate	<i>i</i>	catechism	<i>6</i>	certainty	<i>q</i>
andlestick	<i>j</i>	categorically	<i>7</i>	cessation	<i>r</i>
cannibals	<i>k</i>	cathedral	<i>8</i>		
cannonade	<i>l</i>	catholic	<i>9</i>		
canonical	<i>m</i>				
canopy	<i>n</i>				

cetaceous	<i>p</i>	choleric	<i>u</i>		
		christianity	<i>v</i>	CL (&)	
CH (&)		chronicles	<i>w</i>	clamorous	<i>a</i>
challenging	<i>a</i>	chronology	<i>x</i>	clandestine	<i>b</i>
chamberlain	<i>b</i>	churchwarden	<i>y</i>	clarification	<i>c</i>
chamelion	<i>c</i>	chymistry	<i>z</i>	classical	<i>d</i>
chancellor	<i>d</i>			cleanliness	<i>e</i>
changeable	<i>e</i>	CI (&)		clemency	<i>f</i>
chaplain	<i>f</i>	cicatrices	<i>a</i>	clergyman	<i>g</i>
character	<i>g</i>	cimeter	<i>b</i>	cleverness	<i>h</i>
chargeable	<i>h</i>	cinnamon	<i>c</i>	closets	<i>i</i>
charitable	<i>i</i>	circulation	<i>d</i>	cloudiness	<i>j</i>
charming	<i>j</i>	circumcision	<i>e</i>	clownishness	<i>k</i>
chartered	<i>k</i>	circumference	<i>f</i>		
chastisement	<i>l</i>	circumlocution	<i>g</i>	CO (&)	
chastity	<i>m</i>	circumspec-		coalition	<i>a</i>
cheerfulness	<i>n</i>	tion	<i>h</i>	codicils	<i>b</i>
cherishing	<i>o</i>	circumstance	<i>i</i>	co-equal	<i>c</i>
cherubic	<i>p</i>	circumvention	<i>j</i>	coercive	<i>d</i>
chevalier	<i>q</i>	citation	<i>k</i>	co-existence	<i>e</i>
chimerical	<i>r</i>	citizens	<i>l</i>	cogency	<i>f</i>
chirography	<i>s</i>	civility	<i>m</i>	cognizance	<i>g</i>
chirurgery	<i>t</i>			cohesion	<i>h</i>

coincidence	<i>i</i>	countermand	6	commodious	•
collection	<i>j</i>	countryman	7	commonly	<i>p</i>
colonel	<i>k</i>	cowardice	8	communicate	<i>q</i>
coloring	<i>l</i>	cozenage	9	company	<i>r</i>
copiousness	<i>m</i>	COM (&)		comparison	<i>s</i>
cordially	<i>n</i>			compassion	<i>t</i>
cormorant	<i>o</i>	combatant	<i>a</i>	compendious	<i>u</i>
coronation	<i>p</i>	combination	<i>b</i>	compensation	<i>v</i>
corporation	<i>q</i>	combustible	<i>c</i>	competition	<i>w</i>
corpulency	<i>r</i>	comeliness	<i>d</i>	complaining	<i>x</i>
correction	<i>s</i>	comfortable	<i>e</i>	completely, iony	
correspondent	<i>t</i>	comically	<i>f</i>	compliment	<i>x</i>
corrigible	<i>u</i>	commandment	<i>g</i>	composedly	<i>1</i>
corroborate	<i>v</i>	commemo-		composition	<i>2</i>
corrosively	<i>w</i>	rate	<i>h</i>	compounding	<i>3</i>
corruption	<i>x</i>	commence-		comprehen-	
cosmography	<i>y</i>	ment	<i>i</i>	sion	<i>4</i>
covenant	<i>z</i>	commendation	<i>j</i>	compression	<i>5</i>
covetousness	<i>1</i>	commercial	<i>k</i>	compromising	<i>6</i>
counsellor	<i>2</i>	commentary	<i>l</i>	compulsion	<i>7</i>
countenance	<i>3</i>	commensu-		compunction	<i>8</i>
counteract	<i>4</i>	rate	<i>m</i>	computation	<i>9</i>
counterfeit	<i>5</i>	commission	<i>n</i>		

CON (&)		confounded	v	creditably	g
concavity	a	congratula-		creditor	h
concealment	b	tion	w	credulity	i
conceiving	c	congregation	x	credulous	j
concentrating	d	conquering	y	criminal	k
conception	e	conscientious	z	criterion	l
concerning	f	consequences	1	critically	m
concession	g	considerable	2	crocodiles	n
conciliation	h	consideration	3	crookedness	o
conclusion	i	consternation	4	crossexamined	p
concordance	j	constitution	5	crucifixion	q
condemning	k	contemplation	6	cruelty	r
condescension	l	continuation	7	crustiness	s
conditional	m	contribution	8	crystalline	t
conducting	n	conversion	9	CU (&)	
confederate	o	CR (&)		cubical	a
confession	p	crabbedness	a	cuirassiers	b
confidence	q	creation, or	b	culinary	c
confinement	r	craggedness	c	culpable	d
confirming	s	craftiness	d	cultivation	e
confiscation	t	creatures	e	cumbersome	f
conformably	u	credibility	f	cunningness	g

curable	<i>h</i>	deafness	<i>g</i>	dictates	<i>4</i>
curacy	<i>i</i>	dealing	<i>h</i>	disease	<i>5</i>
curiosity	<i>j</i>	dearly	<i>7</i>	disgust	<i>8</i>
currency	<i>k</i>	debates	<i>5</i>	disjoint	<i>7</i>
cursory	<i>l</i>	debtors	<i>k</i>	distress	<i>8</i>
curvature	<i>m</i>	decease	<i>7</i>	dwelling	<i>9</i>
customary	<i>n</i>	decide	<i>m</i>	DA (&)	
custom	<i>o</i>	deepness	<i>n</i>		
cutaneous	<i>p</i>	defeat	<i>o</i>	daintiness	<i>4</i>
CY, (&)		defray	<i>p</i>	dairymaid	<i>5</i>
		degree	<i>q</i>	damageable	<i>6</i>
cyclopædia	<i>a</i>	deists	<i>r</i>	damask	<i>d</i>
cylindrical	<i>b</i>	deluge	<i>s</i>	damnation	<i>e</i>
symbol	<i>c</i>	dendite	<i>t</i>	dangerously	<i>f</i>
cypress-tree	<i>d</i>	depict	<i>u</i>	daringly	<i>g</i>
D (&)		depone	<i>v</i>	dastardly	<i>h</i>
		depose	<i>w</i>	dashingly	<i>i</i>
dampness	<i>a</i>	designi	<i>x</i>	dazzling	<i>j</i>
damsel	<i>b</i>	despair	<i>y</i>	DE (&)	
darkness	<i>c</i>	detach	<i>z</i>		
darting	<i>d</i>	deter	<i>1</i>	debility	<i>a</i>
daybreak	<i>e</i>	detract	<i>2</i>	decaying	<i>b</i>
deadness	<i>f</i>	divest	<i>3</i>	deceitful	<i>c</i>



decently	<i>d</i>	departure	1	DES (&)	
deception	<i>e</i>	department	2		
deciphering	<i>f</i>	dependance	3	descanting	<i>a</i>
declaiming	<i>g</i>	deplorable	4	descendant	<i>b</i>
declaration	<i>h</i>	depravity	5	description	<i>c</i>
declension	<i>i</i>	depredations	6	descrying	<i>d</i>
dedication	<i>j</i>	derision	7	desertion	<i>e</i>
defamation	<i>k</i>	derivation	8	deserving	<i>f</i>
defective	<i>l</i>	deuteronomy	9	desideration	<i>g</i>
defendant	<i>m</i>	DEM (&)		designing	<i>h</i>
defiance	<i>n</i>			desirable	<i>i</i>
deficiency	<i>o</i>	demagogue	<i>a</i>	desisting	<i>j</i>
definition	<i>p</i>	demanding	<i>b</i>	desolation	<i>k</i>
defrauding	<i>q</i>	demeanour	<i>c</i>	despairing	<i>l</i>
degeneracy	<i>r</i>	demerit	<i>d</i>	despatching	<i>m</i>
degradation	<i>s</i>	demigod	<i>e</i>	desperately	<i>n</i>
dejection	<i>t</i>	demising	<i>f</i>	despicable	<i>o</i>
deliberately	<i>u</i>	demission	<i>g</i>	despitefully	<i>p</i>
delicately	<i>v</i>	democracy	<i>h</i>	despoiling	<i>q</i>
deliciously	<i>w</i>	demolishing	<i>i</i>	despondency	<i>r</i>
delightfully	<i>x</i>	demoniac	<i>j</i>	despotic	<i>s</i>
deliverance	<i>y</i>	demonstration	<i>k</i>	destiny	<i>t</i>
denomination	<i>z</i>	demurely	<i>l</i>	destitute	<i>u</i>

destruction	v	deviously	g	difformity	n
DET (&)		devising	h	diffusively	o
detaching	a	devolving	t	digestion	p
detaining	b	devotedness	j	dignified	q
detecting	c	devotional	k	digression	r
determent	d	devotee	l	dilapidation	s
detergent	e	devouring	m	dilatoriness	t
determination	f	devoutly	n	diligent	u
detersion	g	DI (&)		dilucidations	v
detestable	h	diabolically	o	dimension	w
dethroning	i	diadem	b	diminution	x
detonation	j	diagonal	c	direction	y
detraction	k	dialects	d	diversification	z
detrimental	l	dialogues	e	diversion	h
DEV (&)		diameters	f	divesting	g
devastation	a	diametrically	g	dividing	h
developement	b	dictatorial	h	divinely, ity	i
devesting	c	dictionary	i	division	j
deviation	d	didactical	j	divorcement	k
devices	e	difference	k	diurnally	l
devilish	f	difficulty	l	divulging	m
		diffidence	m	dizziness	n

<b>DIS (&amp;)</b>		dismaying	v	domineering	h
		disorder	w	dominical	i
disabling	v	dispensation	a	dominion	j
disarming	b	displaying	g	donation	k
disaster	e	disposal	x	dooms-day-	
discerning	a	disposition	l	book	l
disciples	b	disputing	2	doubtfully	m
discipline	f	dissection	3	dowager	n
disclosure	g	dissension	4	downright	o
discomfiture	k	dissipation	5	downwardly	p
discordance	i	dissuasion	6	doxology	q
discovery	j	distances	7		
discoursing	k	distinction	8	<b>DR (&amp;)</b>	
discretion	l	distribution	9	dramatic	a
discrimination	m			drapery	b
discussion	n	<b>DO (&amp;)</b>		dreadfully	c
disdainfully	o	docility	a	drinkable	d
disguising	p	doctrinal	b	drivelling	e
disgusting	q	documents	c	drollery	f
disheartening	r	dogmatical	d	drowsiness	g
disjunction	s	dolefully	e	drunkenness	h
disliking	t	dolorous	f		
dislocation	u	domestic	g		

		efflux	l	exult	10
DU (&)		efforts	m		
dubiousness	a	either	n	EA (&)	
dungeons	b	elate	o	eagerness	10
duplicity	c	elsewhere	p	easily	10
duration	d	embark	q	easterly	c
dutifully	e	emboss	r	eatable	d
		empty	s		
DY (&)		engines	t	EB (&)	
dysentery	w	enrol	v	ebony	10
		ensign	x	ebriety	10
E (&)		entomb	y	ebullition	10
eagles	a	entrails	z		
early	b	entrance	1	EC (&)	10
earnest	c	epact	2	eccentric	10
earthly	d	ephod	3	ecclesiastic	10
earthquake	e	epoch	4	eclipse	10
easement	f	erelong	5	eclogue	10
eastward	g	eschew	6	economy	10
easy	h	escort	7	ecstasy	10
eclipse	i	esquire	8		
eclogue	j	essence	9	ED (&)	
edict	k	exact	10	edgeless	a

edification	b		elongation	r
edifices	c	EF (&)	elopement	s
edition	d		eloquence	t
editor	e	ejaculation	elucidation	u
education	f	ejection	elusion	v
		EL (&)	elysium	w
EF (&)		elaboration		
effectively	a	elapsing	EM (&)	
effectual	b	elasticity	emancipation	a
effeminacy	c	elderly	embalming	b
effervescence	d	election	embarcation	c
efficacious	e	electorate	embargo	d
efficiency	f	electricity	embarrass-	
effigy	g	elegance	ment	e
effluvia	h	elegies	embassy	f
effrontery	i	elements	embellishment	g
effulgence	j	elementary	embezzlement	h
effusion	k	elephants	emblematical	i
		elevation	embossment	j
EG (&)		elicit	embracing	k
egregiously	a	eligible	embroidery	l
egression	b	ellipsis	emendation	m
		elocution	emerging	n

emergency	o	EN (&)	entrancement	e
emersion	p		enjoinment	v
emigration	q		enjoyment	w
eminence	r		enlargement	x
emission	s		enormously	y
emissary	t		ensurance	z
emollient	u		entangling	1
emolument	v		entering	2
emotion	w		enterprize	3
empannel	x		entertainment	4
emperor	y	ment	enthusiastic	5
emphasis	z	encroachment	enticement	6
emphatical	1	encumbrance	enveloping	7
empirical	2	endeavour	enviously	8
empleading	3	endorsement	enumerating	9
employment	4	endurance	EP (&)	
empoisoning	5	energetic		
empoverishing	6	enervating		a
empowering	7	enforcement		b
emptiness	8	enfranchise		c
emulation	9	engagements		d
		engraver		e
		engrossment		f

episcopal	g	erection	d	etymology	d
epistles	h	ermined	e		
epitaphs	i	errantry	f	EU (&)	
epithets	y	erratically	g	european	a
epitome	k	erroneous	h		
EQ (&)		erudition	i	EV (&)	
eruption	j			evacuation	a
equality	a			evagation	b
equanimity	b	ES (&)		evanescent	c
equipage	c	escalade	a	evangelical	d
equestrian	d	escaping	b	evaporation	e
equilateral	e	escutcheon	c	evasion	f
equilibrium	f	esculent	d	evening	g
equinoctial	g	especially	e	eventful	h
equipage	h	espousals	f	eventually	i
equitably	i	establishment	g	everlasting	j
equivalent	j	estimation	h	evermore	k
equivocation	k	estuary	i	every	l
ER (&)		ET (&)		eviction	m
eradiation	a	eternity	a	evidence	n
eradication	b	ethereal	b	evildoers	o
erasing	c	ethically	c	evincing	p
				evitable	q

evolution	r	excusable	u	expedients	e
EX (&)		execrable	u	expedition	y
exaggeration	a	execution	u	expelling	y
exaltation	b	executor	u	expensively	y
examination	c	exemplary	u	experience	u
example	ch	exemption	u	expertness	y
exasperation	d	exercises	y	experiment	u
exceedingly	e	exertion	u	expiration	u
excellently	f	exhalation	u	explanation	u
exception	g	exhausted	u	explication	u
excessively	h	exhibition	u	explicitly	u
exchanging	i	exhortation	u	exploring	y
exchequer	j	existence	u	explosion	y
exciseman	k	exorbitant	u	exportation	y
exciting	l	extensive	u	exposing	y
exclamation	m	extinguishing	8	expostulation	y
exclusively	n	extremely	9	expounding	y
excommuni-		EXP (&)		expression	y
cate	o	expansion	a	appropriate	y
excrescence	p	expatiate	b	expulsion	y
exculpation	q	expectation	c	expunging	y
excursion	r	expectoration	d	expurgatory	y



<b>f</b>	<b>F (&amp;)</b>	<b>f</b>	<b>f</b>
<b>fable</b>	<b>fable</b>	<b>fable</b>	<b>fable</b>
<b>faction</b>	<b>faction</b>	<b>faction</b>	<b>faction</b>
<b>failure</b>	<b>failure</b>	<b>failure</b>	<b>failure</b>
<b>fainting</b>	<b>fainting</b>	<b>fainting</b>	<b>fainting</b>
<b>falling</b>	<b>falling</b>	<b>falling</b>	<b>falling</b>
<b>falsely</b>	<b>falsely</b>	<b>falsely</b>	<b>falsely</b>
<b>famine</b>	<b>famine</b>	<b>famine</b>	<b>famine</b>
<b>farewell</b>	<b>farewell</b>	<b>farewell</b>	<b>farewell</b>
<b>farmers</b>	<b>farmers</b>	<b>farmers</b>	<b>farmers</b>
<b>fawning</b>	<b>fawning</b>	<b>fawning</b>	<b>fawning</b>
<b>feasting</b>	<b>feasting</b>	<b>feasting</b>	<b>feasting</b>
<b>feather</b>	<b>feather</b>	<b>feather</b>	<b>feather</b>
<b>features</b>	<b>features</b>	<b>features</b>	<b>features</b>
<b>feeble</b>	<b>feeble</b>	<b>feeble</b>	<b>feeble</b>
<b>feeling</b>	<b>feeling</b>	<b>feeling</b>	<b>feeling</b>
<b>feigning</b>	<b>feigning</b>	<b>feigning</b>	<b>feigning</b>
<b>fellowship</b>	<b>fellowship</b>	<b>fellowship</b>	<b>fellowship</b>
<b>fewness</b>	<b>fewness</b>	<b>fewness</b>	<b>fewness</b>
<b>fighting</b>	<b>fighting</b>	<b>fighting</b>	<b>fighting</b>
<b>finance</b>	<b>finance</b>	<b>finance</b>	<b>finance</b>
<b>finely</b>	<b>finely</b>	<b>finely</b>	<b>finely</b>
<b>firing</b>	<b>firing</b>	<b>firing</b>	<b>firing</b>
<b>firmness</b>	<b>firmness</b>	<b>firmness</b>	<b>firmness</b>
<b>fixing</b>	<b>fixing</b>	<b>fixing</b>	<b>fixing</b>
<b>flatness</b>	<b>flatness</b>	<b>flatness</b>	<b>flatness</b>
<b>flavor</b>	<b>flavor</b>	<b>flavor</b>	<b>flavor</b>
<b>fleecy</b>	<b>fleecy</b>	<b>fleecy</b>	<b>fleecy</b>
<b>fleeing</b>	<b>fleeing</b>	<b>fleeing</b>	<b>fleeing</b>
<b>floating</b>	<b>floating</b>	<b>floating</b>	<b>floating</b>
<b>florid</b>	<b>florid</b>	<b>florid</b>	<b>florid</b>
<b>flowing</b>	<b>flowing</b>	<b>flowing</b>	<b>flowing</b>
<b>fluids</b>	<b>fluids</b>	<b>fluids</b>	<b>fluids</b>
<b>foibles</b>	<b>foibles</b>	<b>foibles</b>	<b>foibles</b>
<b>foresight</b>	<b>foresight</b>	<b>foresight</b>	<b>foresight</b>
<b>footstool</b>	<b>footstool</b>	<b>footstool</b>	<b>footstool</b>
<b>fountain</b>	<b>fountain</b>	<b>fountain</b>	<b>fountain</b>
<b>FA (&amp;)</b>	<b>FA (&amp;)</b>	<b>FA (&amp;)</b>	<b>FA (&amp;)</b>
<b>fabrication</b>	<b>fabrication</b>	<b>fabrication</b>	<b>fabrication</b>
<b>fabulously</b>	<b>fabulously</b>	<b>fabulously</b>	<b>fabulously</b>
<b>facetious</b>	<b>facetious</b>	<b>facetious</b>	<b>facetious</b>
<b>facility</b>	<b>facility</b>	<b>facility</b>	<b>facility</b>
<b>factory</b>	<b>factory</b>	<b>factory</b>	<b>factory</b>
<b>faculty</b>	<b>faculty</b>	<b>faculty</b>	<b>faculty</b>
<b>faithfulness</b>	<b>faithfulness</b>	<b>faithfulness</b>	<b>faithfulness</b>
<b>fallacious</b>	<b>fallacious</b>	<b>fallacious</b>	<b>fallacious</b>
<b>faltering</b>	<b>faltering</b>	<b>faltering</b>	<b>faltering</b>
<b>familiarity</b>	<b>familiarity</b>	<b>familiarity</b>	<b>familiarity</b>
<b>families</b>	<b>families</b>	<b>families</b>	<b>families</b>
<b>famishing</b>	<b>famishing</b>	<b>famishing</b>	<b>famishing</b>
<b>famously</b>	<b>famously</b>	<b>famously</b>	<b>famously</b>
<b>fanaticism</b>	<b>fanaticism</b>	<b>fanaticism</b>	<b>fanaticism</b>
<b>fancifully</b>	<b>fancifully</b>	<b>fancifully</b>	<b>fancifully</b>
<b>fantastical</b>	<b>fantastical</b>	<b>fantastical</b>	<b>fantastical</b>
<b>farther</b>	<b>farther</b>	<b>farther</b>	<b>farther</b>
<b>farthermore</b>	<b>farthermore</b>	<b>farthermore</b>	<b>farthermore</b>
<b>fascination</b>	<b>fascination</b>	<b>fascination</b>	<b>fascination</b>
<b>fashionable</b>	<b>fashionable</b>	<b>fashionable</b>	<b>fashionable</b>
<b>fastened</b>	<b>fastened</b>	<b>fastened</b>	<b>fastened</b>
<b>fastidiously</b>	<b>fastidiously</b>	<b>fastidiously</b>	<b>fastidiously</b>
<b>fatally</b>	<b>fatally</b>	<b>fatally</b>	<b>fatally</b>
<b>fatherless</b>	<b>fatherless</b>	<b>fatherless</b>	<b>fatherless</b>
<b>fathomless</b>	<b>fathomless</b>	<b>fathomless</b>	<b>fathomless</b>
<b>fatigueing</b>	<b>fatigueing</b>	<b>fatigueing</b>	<b>fatigueing</b>
<b>faultiness</b>	<b>faultiness</b>	<b>faultiness</b>	<b>faultiness</b>
<b>favorable</b>	<b>favorable</b>	<b>favorable</b>	<b>favorable</b>
<b>favorite</b>	<b>favorite</b>	<b>favorite</b>	<b>favorite</b>

<b>fawningly</b>	4	<b>finally</b>	g	<b>foolishness</b>	d
		<b>finishing</b>	h	<b>forbearance</b>	e
<b>FE (&amp;)</b>		<b>finiteness</b>	i	<b>forbidding</b>	g
<b>fearfully</b>	a	<b>firmament</b>	j	<b>forceably</b>	h
<b>fecundity</b>	b	<b>fisherman</b>	k	<b>fordable</b>	i
<b>felicity</b>	c			<b>foreboding</b>	j
<b>felony</b>	d	<b>FL (&amp;)</b>		<b>forefathers</b>	k
<b>feminine</b>	e	<b>flagellation</b>	a	<b>foreigners</b>	d
<b>fermentation</b>	f	<b>flagitious</b>	b	<b>foreknowledge</b>	e
<b>ferocity</b>	g	<b>flagrancy</b>	c	<b>forementioned</b>	f
<b>fertility</b>	h	<b>flattery</b>	d	<b>forerunner</b>	g
<b>fervency</b>	i	<b>flatulent</b>	e	<b>foreseeing</b>	h
<b>festival</b>	j	<b>flexibleness</b>	f	<b>forester</b>	i
<b>fetter</b>	k	<b>flourishing</b>	g	<b>foretelling</b>	j
<b>feverish</b>	l	<b>flowering</b>	h	<b>forfeiture</b>	k
		<b>fluctuation</b>	i	<b>forgery</b>	l
<b>FI (&amp;)</b>		<b>fluency</b>	j	<b>forgetfulness</b>	m
<b>fictitious</b>	a	<b>fluttering</b>	k	<b>forgotten</b>	n
<b>fidelity</b>	b			<b>forgiveness</b>	o
<b>fieriness</b>	c	<b>FO (&amp;)</b>		<b>formality</b>	p
<b>figuratively</b>	d	<b>foliage</b>	a	<b>formation</b>	q
<b>filaments</b>	e	<b>following</b>	b	<b>formally</b>	r
<b>filthiness</b>	f	<b>fomentation</b>	c	<b>formidable</b>	s

formular	s	freeholder	l		
forsaking	1	frequently	m	G (&)	
forswearing	2	friendship	n	gaining	a
forthcoming	3	frightfully	o	gallows	b
fortification	4	frivolous	p	gamester	c
fortitude	5	fruitfulness	q	gangway	d
fortunately	6	frustration	r	garments	e
fortunetellers	7			garnish	f
forwardness	8	FU (&)		gauging	g
foundation	9	fugitives	a	genius	h
"		fulmination	b	german	i
" FR (&)		fulsomeness	c	gestures	j
fractional	a	fumigatory	d	ghastly	k
fracturing	b	fundamental	e	ghostly	l
fragility	c	funerals	f	giants	m
fragmentary	d	furiously	g	gibbets	n
fragrancy	e	furnishing	h	gipsey	o
frailness	f	furniture	i	giving	p
frangible	g	furtherance	j	gladness	q
frankincense	h	furthermore	k	glancing	r
franticly	i	fusibility	l	glaring	s
fraternity	j	futility	m	gleaners	t
fraudulence	k	futurity	n	gliding	u

gloomy	v	gaudily	h	
glory	w	gazetteer		GL (&)
gnashing	x			glimmering
golden	y	GE (&)		glittering
goodness	z	genealogy	a	globular
gospel	i	generals	b	gloominess
grasping	2	generally	b	glorification
gratis	3	generation	d	glorious
greatness	4	generosity	e	glutinous
grecian	5	genially	f	gluttonous
greenness	6	gentility	g	
groaning	7	gentleman	h	GO (&)
grotto	8	gentleness	i	godfathers
guiding	9	genuinely	j	godmothers
		geography	k	goodliness
GA (&)		geometry	l	gorgeously
gaiety	a	germination	m	gorgeously
gainsaying	b	gesticulation	n	government
gallantry	c			governments
gallery	d	GI (&)		GR (&)
gardening	e	gibberish	a	gracefully
garrison	f	giddiness	b	graciously
gathering	g	gigantic	c	gradually

graminivorous	d		heighten	e	
grammatical	e	H (&)	helpless	e	
granary	f	habeas corpus	a	herewith	x
grantable	g	hackney	b	herself	y
gratefully	h	hallow	c	hideous	z
gratification	i	hamlet	d	highly	1
gratitude	j	handful	e	highness	2
gratuity	k	hanging	f	hireling	3
gravity	l	hangman	g	hoarding	4
greediness	m	happen	h	holding	5
grievously	n	harangue	i	holy	6
grocery	o	harbour	j	homefelt	7
groundlessness	p	harmless	k	horseback	8
		harness	l	hourly	9
GU (&)		harshness	m		
guarantee	q	harvest	n	HA (&)	
guardianship	h	hasten	o	hallowed	a
guilefully	e	havoc	p	haberdasher	b
guiltiness	d	hawthorn	q	habitation	c
guiltlessness	e	hazard	r	habitually	d
gunpowder	f	hearing	s	hallelujah	e
guttural	g	heathens	t	handkerchief	f
		heaven	u	handicraft	g

handsomeness <i>h</i>	hemisphere <i>i</i>	highwayman <i>h</i>
handwriting <i>i</i>	henceforward <i>h</i>	hilarious <i>h</i>
happiness <i>j</i>	heptarchy <i>h</i>	hilarity <i>h</i>
harbinger <i>k</i>	heraldry <i>h</i>	hinderance <i>h</i>
hardhearted- ness <i>l</i>	hereabouts <i>h</i>	hindmost <i>h</i>
hardiness <i>m</i>	herbalist <i>h</i>	history <i>h</i>
harlequin <i>n</i>	hereafter <i>p</i>	hitherto <i>h</i>
harmlessly <i>o</i>	hereditary <i>q</i>	HO (&)
harmoniously <i>p</i>	hereupon <i>h</i>	hobgoblin <i>h</i>
hatefulness <i>q</i>	heretics <i>h</i>	hodiernal <i>h</i>
haughtiness <i>r</i>	hereunto <i>h</i>	hogshead <i>h</i>
HE (&)	heretofore <i>h</i>	holiness <i>h</i>
headborough <i>a</i>	heritage <i>h</i>	hollowness <i>h</i>
healthfulness <i>b</i>	hermitage <i>h</i>	hollyhock <i>h</i>
hearkening <i>c</i>	heroism <i>h</i>	homager <i>h</i>
heartily <i>d</i>	hesitation <i>h</i>	homicide <i>h</i>
heaviness <i>e</i>	heterogeneous <i>h</i>	homogeneous <i>i</i>
hebdomadal <i>f</i>	HI (&)	honesty <i>j</i>
heedfully <i>g</i>	hiatus <i>h</i>	honourably <i>h</i>
heedlessly <i>h</i>	hibernal <i>h</i>	hopefulness <i>h</i>
heinously <i>i</i>	hieroglyphic <i>h</i>	horizontally <i>h</i>
	highlanders <i>d</i>	hornpipe <i>h</i>

horribly	o	hyperbolic	e	instant	p
horse-stealing	p	hypochondri-		instead	q
hospitality	q	ack	f	instinct	r
hostility	r	hypocrisy	g	intense	s
housebreakings	s	hypothesis	h	intral	t
housekeeping	t	hysterics	i	into	u
however	u			intrigue	v
		I (&)		intrude	w
HU (&)		imbibe	x	intrust	x
humanity	a	immense	b	intwine	y
humidity	b	impair	c	invade	z
humiliation	c	implant	d	inveigh	1
humorously	d	improve	e	invoice	2
hungrily	e	include	f	invoke	3
huntsmanship	f	incog	g	involve	4
hurricane	g	income	h	inwards	5
husbandry	h	indict	i	irksome	6
		indeed	j	issue	7
HY (&)		injure	k	islands	8
hydraulics	a	inmost	l	itself	9
hydrophobia	b	inquire	m		
hydrostatics	c	insane	n	IC (&)	
hymenial	d	instance	o	icicles	a

ichthyology	id	illumination	il	impertinent	im
id		illusion	il	impetuous	im
ID (&)		illustration	il	implacable	im
ideal	id	illustrate	il	implement	im
identical	id	IM (&)		implication	im
idiomatical	id	imagination	im	implicit	im
idiotism	id	imbecility	im	implore	im
idleness	id	imbrication	im	importance	im
idolatry	id	imitation	im	importation	im
IG (&)		immaculate	im	importunate	im
ignis fatuus	ig	immediate	im	imposter	im
ignition	ig	immensity	im	impotent	im
ignoble	ig	imminent	im	imprecation	im
ignominious	ig	immolation	im	impregnable	im
ignorance	ig	immunity	im	impression	im
ignoramus	ig	immuring	im	impudence	im
IL (&)		immutability	im	impunity	im
illaqueation	il	impalpable	im	imputation	im
illaudably	il	impediment	im	IN (&)	
illicit	il	impelling	im	incantation	in
illiterate	il	impendence	im	incarnation	in
		imperious	im	incendiary	in



incensement	inf	industry	1	inflection	inf
incessant	inc	inevitable	2	inflexible	inf
incipient	inc	inexorable	3	infliction	inf
incision	inc	ingenuity	4	influence	inf
inciting	inc	inherent	5	information	inf
inclemency	inc	iniquity	6	infringement	inf
inclination	inc	initials	7	infusion	inf
inclining	inc	innocence	8	INS (&)	
incoherence	inc	inquisitive	9		
incongruous	inc	INF (&)		insatiable	inf
increasing	inc			inscription	inf
incredulity	inc	infallibly	a	insection	inf
incumbent	inc	infamy	b	insensible	inf
incursion	inc	infancy	c	insertion	inf
indefatigable	inc	infantry	d	insidious	inf
indemnity	inc	infatuation	e	insinuation	inf
indentation	inc	infection	f	insipidity	inf
indigence	inc	inferiority	g	insolently	inf
indignation	inc	infernal	h	insoluble	inf
individual	inc	infidels	i	insolvent	inf
indolence	inc	infinite	j	inspection	inf
inducement	inc	infirmity	k	inspiration	inf
indulgence	inc	inflaming	l	instalment	inf

instigation	e	interlude	13	introduction	9
institution	q	intermediate	14	INV (&)	
instruction	q	intermission	15	invalid	a
instrumental	r	internally	16	invention	b
insurrection	s	interposition	17	investives	c
INT (&)		interpretation	18	inventory	d
integers	d	interrogation	19	inversion	e
integrity	h	interruption	20	investigation	f
intellect	u	intersection	21	inveterate	g
intelligence	u	intersperse	22	invigoration	h
intelligibly	d	intervals	23	invincible	i
intention	u	intervening	24	inviting	j
intemperance	f	interview	25	involuntary	k
intently	g	intestate	26	invulnerable	l
interception	u	intestine	27	inundation	m
intercession	c	intimacy	28	inurement	n
intercourse	j	intimation	29	IR (&)	
interjection	h	intimidation	30	ironically	o
interest	l	intoxication	31	irradiance	p
interfering	m	intrenchment	32	irretrievably	q
interim	n	intrepidity	33	irrision	d
interior	o	intricacy	34		
		intrinsic	35		

irritation	h	joyally	b	justification	g
irruption	f	journalist	d	juvenile	9
(2) 1/1		journey	m		
IS (&)		journeyman	n	K (&)	
islinglass	a	joyful	o	kalendar	u
IT (&)		jubilee	p	keenly	b
IV (&)		juiceless	q	keeping	1/1
itinerant	a	judaism	r	kennel	e
IV (&)		jumble	s	kidnapper	e
work	a	judges	t	kindness	f
J (&)		judgment	u	kindred	g
jailor	a	judicature	v	kingdom	h
japan	b	judicially	w	kinsman	n
jargon	c	judiciously	x	kinswoman	p
Jehovah	d	jugglers	y	kitchen	u
joining	e	junction	z	knavish	v
joking	f	junction	1	kneading	v
jointly	g	junior	2	trough	m
jocosely	h	juridical	3	kneeling	n
jolly	i	jurisdiction	4	knighthood	o
jocundly	j	jurisprudence	5	knocking	p
		juryman	6	knotted	q
		justice	7	knowledge	r

knuckles	<i>s</i>	letters	<i>u</i>	landlady	<i>g</i>
L (&)		level	<i>v</i>	languishing	<i>h</i>
		lightning	<i>w</i>	lapidary	<i>i</i>
label	<i>a</i>	likeness	<i>x</i>	lasciviousness	<i>j</i>
lading	<i>b</i>	likewise	<i>y</i>	lassitude	<i>k</i>
lameness	<i>c</i>	liquids	<i>z</i>	lateral	<i>l</i>
lampoon	<i>d</i>	loathsome	<i>1</i>	latitude	<i>m</i>
landed	<i>e</i>	lodgment	<i>2</i>	laudably	<i>n</i>
landlord	<i>f</i>	lordship	<i>3</i>	lavender	<i>o</i>
language	<i>g</i>	loudly	<i>4</i>	lavishing	<i>p</i>
languid	<i>h</i>	lowness	<i>5</i>	lawfully	<i>q</i>
larboard	<i>i</i>	lukewarm	<i>6</i>	laziness	<i>r</i>
largeness	<i>j</i>	lumber	<i>7</i>	LE (&)	
lastly	<i>k</i>	lunar	<i>8</i>		
late	<i>l</i>	lyric	<i>9</i>	lecturer	<i>a</i>
latin	<i>m</i>	LA (&)		leeward	<i>b</i>
lattice	<i>n</i>			lefthanded	<i>c</i>
laughing	<i>o</i>	laborious	<i>a</i>	legacy	<i>d</i>
lawyer	<i>p</i>	labyrinth	<i>b</i>	legality	<i>e</i>
leading	<i>q</i>	laceration	<i>c</i>	legatine	<i>f</i>
leanness	<i>r</i>	laconick	<i>d</i>	legatee	<i>g</i>
legions	<i>s</i>	lady-day	<i>e</i>	legerdemain	<i>h</i>
lesson	<i>t</i>	lamentation	<i>f</i>	legislature	<i>i</i>

legitimate	j	liquefaction	o	loquacious	i
leisurable	k	listening	p	lottery	j
lengthening	l	litany	q	loveliness	k
lenity	m	literally	r		
leprosy	n	literature	s	LU (&)	
lethargy	v	lithography	sh	luciferous	a
leviathan	p	litigation	t	luckiness	b
		litigiously	u	lucrative	c
LI. (&)		liturgy	v	ludicrous	d
libation	u	livelihood	w	luminary	e
libelous	b	liverymen	x	lunatic	f
liberality	c	lividness	y	lurking-place	g
liberty	d	lixivium	z	lustiness	h
library	e			lutheran	i
licenses	f	LO (&)		luxuriant	j
licentious	g	logician	a		
lieutenant	h	logarithms	b	M (&)	
ligaments	i	loitering	c	machine	a
ligatures	j	loneliness	d	madam	b
limitation	k	longevity	e	maiden	c
limpidness	l	longitude	f	mainmast	d
lineament	m	longsuffering	g	mangling	e
lingering	n	loosening	h	mankind	f

manner	<i>g</i>	monsters	4	management	<i>p</i>
mansions	<i>h</i>	monthly	5	manifestation	<i>q</i>
marching	<i>i</i>	moonlight	6	manifold	<i>r</i>
market	<i>j</i>	mooring	7	manslaughter	<i>s</i>
marquis	<i>k</i>	mostly	8	manual	<i>t</i>
marriage	<i>l</i>	motly	9	manufacture	<i>u</i>
marshal	<i>m</i>	MA (&)		manuscript	<i>v</i>
martyr	<i>n</i>			mareschal	<i>w</i>
masters	<i>o</i>	macerate	<i>a</i>	mariners	<i>x</i>
matchless	<i>p</i>	magician	<i>b</i>	maritime	<i>y</i>
maxims	<i>q</i>	magna-charta	<i>c</i>	marvellous	<i>z</i>
meanness	<i>r</i>	magistracy	<i>d</i>	masculine	1
meakness	<i>s</i>	magnanimous	<i>e</i>	masquerade	2
meeting	<i>t</i>	magnificence	<i>f</i>	massacre	3
member	<i>u</i>	magnitude	<i>g</i>	mastication	4
mercy	<i>v</i>	maintainance	<i>h</i>	materials	5
merely	<i>w</i>	majestic	<i>i</i>	mathematics	6
meteor	<i>x</i>	majority	<i>j</i>	matrimony	7
methinks	<i>y</i>	malapert	<i>k</i>	maturity	8
mildness	<i>z</i>	malecontent	<i>l</i>	mayoralty	9
mingling	1	malevolence	<i>m</i>	ME (&)	
mixture	2	maliciously	<i>n</i>		
moisture	3	malignant	<i>o</i>	meagerness	<i>a</i>

measurable	<i>b</i>	messenger	<i>y</i>	miniatures	<i>k</i>
mechanical	<i>c</i>	messiah	<i>z</i>	ministerial	<i>l</i>
meddling	<i>d</i>	messieurs	1	minority	<i>m</i>
mediator	<i>e</i>	messuages	2	minutely	<i>n</i>
medical	<i>f</i>	metallic	3	miracle	<i>o</i>
medicines	<i>g</i>	metamorphose	4	misanthrope	<i>p</i>
mediocrity	<i>h</i>	metaphor	5	miscarriage	<i>q</i>
meditation	<i>i</i>	methodically	6	miscellaneous	<i>r</i>
melancholy	<i>j</i>	methodist	7	mischievous	<i>s</i>
melioration	<i>k</i>	metropolis	8	misconduct	<i>t</i>
melodiously	<i>l</i>	mezzotinto	9	misconstrue	<i>u</i>
memorandum	<i>m</i>			miscreants	<i>v</i>
memory	<i>n</i>	MI (&)		misdemeanor	<i>w</i>
mendicant	<i>o</i>	michaelmas	<i>a</i>	miserably	<i>x</i>
mensuration	<i>p</i>	microscope	<i>b</i>	misfortune	<i>y</i>
mentioning	<i>q</i>	midshipman	<i>c</i>	misleading	<i>z</i>
mercantile	<i>r</i>	midsummer	<i>d</i>	misnomer	1
mercenary	<i>s</i>	mightiness	<i>e</i>	misprision	2
merchandize	<i>t</i>	migration	<i>f</i>	misrelate	3
mercifully	<i>u</i>	military	<i>g</i>	misrepresent	4
meridian	<i>v</i>	militia	<i>h</i>	missionary	5
meritorious	<i>w</i>	milliners	<i>i</i>	mistaking	6
merrily	<i>x</i>	minerals	<i>j</i>	mistrusting	7

mitigation	8	mortgagee	<i>t</i>		
mittimus	9	mortification	<i>u</i>	MY (&)	
		motherly	<i>v</i>	mystery	<i>a</i>
MO (&)		motionless	<i>w</i>	mythology	<i>b</i>
moderation	<i>a</i>	moveable	<i>x</i>	mystical	<i>c</i>
modernizing	<i>b</i>	mountainous	<i>y</i>		
modesty	<i>c</i>	mournfully	<i>z</i>	N (&)	
modification	<i>d</i>			naked	<i>a</i>
modulation	<i>e</i>	MU (&)		namely	<i>b</i>
molesting	<i>f</i>	mucilaginous	<i>a</i>	narrow	<i>c</i>
molification	<i>g</i>	muckiness	<i>b</i>	nation	<i>d</i>
momentary	<i>h</i>	multangular	<i>c</i>	nature	<i>e</i>
momentous	<i>i</i>	multifarious	<i>d</i>	naughty	<i>f</i>
monarchial	<i>j</i>	multiplier	<i>e</i>	nauseous	<i>g</i>
monastery	<i>k</i>	multitude	<i>f</i>	navy	<i>h</i>
monopolize	<i>l</i>	municipal	<i>g</i>	nearly	<i>i</i>
monosyllable	<i>m</i>	munificence	<i>h</i>	neatherd	<i>j</i>
monotony	<i>n</i>	murderers	<i>i</i>	neatly	<i>k</i>
monstrously	<i>o</i>	murmurers	<i>j</i>	needful	<i>l</i>
monuments	<i>p</i>	musically	<i>k</i>	neglect	<i>m</i>
morality	<i>q</i>	mutinously	<i>l</i>	neighbour	<i>n</i>
moreover	<i>r</i>	mutually	<i>m</i>	neither	<i>o</i>
mortality	<i>s</i>			neutral	<i>p</i>



nicely	<i>q</i>			nonnaturals	<i>j</i>
niggard	<i>r</i>	NE (&)		notableness	<i>k</i>
nightly	<i>s</i>	necessary	<i>a</i>	notary public	<i>l</i>
nimble	<i>t</i>	necessitous	<i>b</i>	notification	<i>m</i>
noble	<i>u</i>	necromancy	<i>c</i>	notoriety	<i>n</i>
nosegay	<i>v</i>	nectarine	<i>d</i>	notwithstand-	
nonsense	<i>w</i>	nefarious	<i>e</i>	ing	<i>o</i>
nonsuit	<i>x</i>	negative	<i>f</i>	noxiousness	<i>p</i>
northern	<i>y</i>	negociation	<i>g</i>		
noting	<i>z</i>	nephritic	<i>h</i>	NU (&)	
nothing	<i>1</i>	nevertheless	<i>i</i>	numerally	<i>a</i>
notice	<i>2</i>			nuptials	<i>b</i>
notion	<i>3</i>	NO (&)		nutriment	<i>c</i>
novel	<i>4</i>	nobleman	<i>a</i>		
novice	<i>5</i>	nobody	<i>b</i>	O (&)	
nourish	<i>6</i>	nocturnal	<i>c</i>	obey	<i>a</i>
numbing	<i>7</i>	noisiness	<i>d</i>	object	<i>b</i>
numbers	<i>8</i>	nomenclator	<i>e</i>	oblige	<i>c</i>
nursing	<i>9</i>	nominally	<i>f</i>	oblique	<i>d</i>
		non-appear-		oblong	<i>e</i>
NA (&)		ance	<i>g</i>	obscene	<i>f</i>
narration	<i>a</i>	nonconformist	<i>h</i>	observe	<i>g</i>
navigation	<i>b</i>	nonexistence	<i>i</i>	occult	<i>h</i>

ocean	<i>i</i>	outstrip	6	OC (&)	
oddness	<i>j</i>	outvie	7		
often	<i>k</i>	owner	8		<i>a</i>
offspring	<i>l</i>	oysters	9		<i>b</i>
ointment	<i>m</i>	OB (&)			<i>c</i>
onset	<i>n</i>				<i>d</i>
open	<i>o</i>				<i>e</i>
oppose	<i>p</i>	obedience	<i>a</i>		<i>f</i>
oppress	<i>q</i>	obelisk	<i>b</i>		<i>g</i>
optics	<i>r</i>	obduracy	<i>c</i>		<i>h</i>
orbits	<i>s</i>	oblation	<i>d</i>		<i>i</i>
ordain	<i>t</i>	obligation	<i>e</i>		
order	<i>u</i>	oblivion	<i>f</i>	OD (&)	
organic	<i>v</i>	obloquy	<i>g</i>		<i>a</i>
ostler	<i>w</i>	obnoxious	<i>h</i>		<i>b</i>
other	<i>x</i>	obscuration	<i>i</i>		
over	<i>y</i>	obsequiously	<i>j</i>	OE (&)	
ourselves	<i>z</i>	obsolete	<i>k</i>		<i>a</i>
outcast	1	obstacles	<i>l</i>		<i>b</i>
outcry	2	obstinacy	<i>m</i>		
outdo	3	obstruction	<i>n</i>	OF (&)	
outmost	4	obviating	<i>o</i>		<i>a</i>
outrage	5	obviously	<i>p</i>		<i>b</i>

offering	<i>c</i>	opprobrious	<i>h</i>	ostentation	<i>c</i>
officer	<i>d</i>	oppugnant	<i>i</i>		
official	<i>e</i>	optician	<i>j</i>	OT (&)	
officiate	<i>f</i>	opulence	<i>k</i>	otherwise	<i>a</i>
offspring	<i>g</i>			ottoman	<i>b</i>
offscouring	<i>h</i>	OR (&)			
oftentimes	<i>i</i>	oracular	<i>a</i>	OV (&)	
		oration	<i>b</i>	ovarious	<i>a</i>
OM (&)		orchestre	<i>c</i>	overboard	<i>b</i>
ominous	<i>a</i>	ordinal	<i>d</i>	overbalance	<i>c</i>
omission	<i>b</i>	ordinary	<i>e</i>	overburdened	<i>d</i>
omnipotence	<i>c</i>	ordination	<i>f</i>	overcharge	<i>e</i>
omnipresent	<i>d</i>	organization	<i>g</i>	overcame	<i>f</i>
omniscience	<i>e</i>	oriental	<i>h</i>	overflow	<i>g</i>
		orifices	<i>i</i>	overgrowth	<i>h</i>
OP (&)		originally	<i>j</i>	overhead	<i>i</i>
opacity	<i>a</i>	ornament	<i>k</i>	overjoy	<i>j</i>
operation	<i>b</i>	orthodox	<i>l</i>	overlook	<i>k</i>
opinion	<i>c</i>	orthography	<i>m</i>	overplus	<i>l</i>
opponent	<i>d</i>			oversight	<i>m</i>
opportunity	<i>e</i>	OS (&)		oversleep	<i>n</i>
opposite, tion	<i>f</i>	oscillation	<i>a</i>	overspread	<i>o</i>
oppression	<i>g</i>	ossification	<i>b</i>	overseer	<i>p</i>

overtake	<i>q</i>	pastor	<i>i</i>	pleasure	5
overthrow	<i>r</i>	patent	<i>j</i>	postpone	6
overtures	<i>s</i>	payment	<i>k</i>	postscript	7
overwhelm	<i>t</i>	pearly	<i>l</i>	preaching	8
oviparous	<i>u</i>	penance	<i>m</i>	process	9
OU (&)		pensive	<i>n</i>	PA (&)	
		people	<i>o</i>		
outlandish	<i>a</i>	perchance	<i>p</i>	pacification	<i>a</i>
outlawry	<i>b</i>	perdue	<i>q</i>	paganism	<i>b</i>
outliving	<i>c</i>	perfume	<i>r</i>	painfulness	<i>c</i>
outstretching	<i>d</i>	perfuse	<i>s</i>	palpableness	<i>d</i>
outvenom	<i>e</i>	perhaps	<i>t</i>	palpitation	<i>e</i>
outwardly	<i>f</i>	person	<i>u</i>	panegyric	<i>f</i>
P (&)		perspire	<i>v</i>	pantomime	<i>g</i>
		persuade	<i>w</i>	papistry	<i>h</i>
painting	<i>a</i>	pertain	<i>wh</i>	parable	<i>i</i>
pamphlet	<i>b</i>	piercing	<i>x</i>	paradise	<i>j</i>
paper	<i>c</i>	pillage	<i>y</i>	paradox	<i>k</i>
parents	<i>d</i>	pillars	<i>z</i>	parallel	<i>l</i>
parish	<i>e</i>	pirates	1	paramount	<i>m</i>
party	<i>f</i>	plainly	2	paraphrase	<i>n</i>
passing	<i>g</i>	plaintiff	3	parasite	<i>o</i>
passport	<i>h</i>	pleading	4	pardoning	<i>p</i>

parenthesis	q	pathetic	c	penetration	n
parliament	r	patiently	d	penitence	e
parody	s	patriarch	e	pennyweight	p
parricide	t	patrician	f	pensioner	q
parsimony	u	patrimony	g	pensiveness	r
partaking	v	patriotism	h	pentagon	s
partiality	w	patronage	i	pentateuch	t
participating	x			penury	u
particularity	y	PE (&)		pestilential	v
partisans	z	peace-offering	a	petitioner	w
partnership	1	peaceably	b	petrification	x
passengers	2	peasantry	c	pettifogger	y
passionately	3	pedobaptism	ch	petulence	z
passively	4	peculiarity	d		
passover	5	pecuniary	e	PER (&)	
pastoral	6	pedagogue	f	perigrination	a
pasturage	7	pedantic	g	perception	b
paucity	8	pedestal	h	percussion	c
pawnbroker	9	pedigree	i	perdition	d
		peevishness	j	peremptorily	e
		pellucidness	k	perfection	f
PAT (&)		penalty	l	perfidiously	g
patentee	a	pendency	m	perforating	h
paternal	b				

<i>performing</i>	<i>i</i>	perturbation	6	pitifully	<i>i</i>
<i>periculous</i>	<i>j</i>	perversely	7	pitiless	<i>j</i>
<i>perigee</i>	<i>k</i>	perverting	8	PL (&)	
<i>perilous</i>	<i>l</i>	perusal	9		
<i>periodical</i>	<i>m</i>	PH (&)		placable	<i>a</i>
<i>periphery</i>	<i>n</i>			placidly	<i>b</i>
<i>perishing</i>	<i>o</i>	pharmacopœia	<i>a</i>	planetary	<i>c</i>
<i>perjuring</i>	<i>p</i>	phenomenon	<i>b</i>	plantation	<i>d</i>
<i>periwig</i>	<i>q</i>	philosophy	<i>c</i>	plausibility	<i>e</i>
<i>permanently</i>	<i>r</i>	philanthropy	<i>d</i>	pleasantness	<i>f</i>
<i>permission</i>	<i>s</i>	phlegmatic	<i>e</i>	plenipotent-	
<i>permitting</i>	<i>t</i>	physician	<i>f</i>	ary	<i>g</i>
<i>perniciously</i>	<i>u</i>	physiology	<i>g</i>	plenteously	<i>h</i>
<i>perpendicular</i>	<i>v</i>	PI (&)		plentifully	<i>i</i>
<i>perpetration</i>	<i>w</i>			plundering	<i>j</i>
<i>perpetually</i>	<i>x</i>	pickpocket	<i>a</i>	plurality	<i>k</i>
<i>perplexing</i>	<i>y</i>	picturesque	<i>b</i>	PN (&)	
<i>perquisite</i>	<i>z</i>	piety	<i>c</i>		
<i>persecution</i>	1	pilgrimage	<i>d</i>	pneumatics	<i>a</i>
<i>perseverance</i>	2	pilfering	<i>e</i>	PO (&)	
<i>persisting</i>	3	pinnacles	<i>f</i>		
<i>perspective</i>	4	piously	<i>g</i>	poetically	<i>a</i>
<i>perspicuity</i>	5	piteously	<i>h</i>	pointedly	<i>b</i>

poisonous	<i>c</i>	powerfully	<i>z</i>	preciously	<i>e</i>
policy	<i>d</i>	PR (&)		precipices	<i>f</i>
polishing	<i>e</i>			precipitately	<i>g</i>
politeness	<i>f</i>	practicable	<i>a</i>	precisely	<i>h</i>
politically	<i>g</i>	practically	<i>b</i>	predestination	<i>i</i>
pollution	<i>h</i>	practitioner	<i>c</i>	prediction	<i>j</i>
polygamy	<i>i</i>	praiseworthy	<i>d</i>	predominance	<i>k</i>
pompously	<i>j</i>	primarily	<i>e</i>	prejudice	<i>l</i>
ponderation	<i>k</i>	primitive	<i>f</i>	preference	<i>m</i>
pontifical	<i>l</i>	principles	<i>g</i>	prefaces	<i>n</i>
populace	<i>m</i>	principally	<i>h</i>	preferment	<i>o</i>
popularity	<i>n</i>	prisoners	<i>i</i>	pregnancy	<i>p</i>
portable	<i>o</i>	privately	<i>j</i>	preliminary	<i>q</i>
portentous	<i>p</i>	privateer	<i>k</i>	prematurely	<i>r</i>
portmanteau	<i>q</i>	privileges	<i>l</i>	premises	<i>s</i>
position	<i>r</i>	properly	<i>m</i>	preparation	<i>t</i>
positively	<i>s</i>	prudently	<i>n</i>	preposterous	<i>u</i>
possession	<i>t</i>	PRE (&)		prerogatives	<i>v</i>
possibility	<i>u</i>			presbyterian	<i>w</i>
posterity	<i>v</i>	precariously	<i>a</i>	prescience	<i>x</i>
postillion	<i>w</i>	precaution	<i>b</i>	prescinding	<i>y</i>
postulation	<i>x</i>	precedents	<i>c</i>	prescription	<i>z</i>
potentially	<i>y</i>	preceptor	<i>d</i>	presenting	<i>1</i>

preservation	2	profoundly	<i>n</i>	PS (&)	
president	3	profusely	<i>o</i>		
presumption	4	progression	<i>p</i>		psalmody <i>a</i>
pretending	5	prohibition	<i>q</i>		psaltery <i>b</i>
prevalent	6	promiscuous	<i>r</i>	PU (&)	
prevarication	7	promissing	<i>s</i>		
prevention	8	promoting	<i>t</i>		puberty <i>a</i>
previously	9	promulgation	<i>u</i>		publicans <i>b</i>
PRO (&)		pronouncing	<i>v</i>		publication <i>c</i>
		propensity	<i>w</i>		publicly <i>d</i>
		property	<i>x</i>		publisher <i>e</i>
probability	<i>a</i>	prophecy	<i>y</i>		pugilism <i>f</i>
proceeding	<i>b</i>	propitiation	<i>z</i>		pulmonary <i>g</i>
procession	<i>c</i>	proportion	1		pulsation <i>h</i>
proclamation	<i>d</i>	propriety	2		pulverizing <i>i</i>
procrastination	<i>e</i>	prosecution	3		punctually <i>j</i>
procuring	<i>f</i>	prosperity	4		punishment <i>k</i>
prodigality	<i>g</i>	protection	5		purchasing <i>l</i>
prodigious	<i>h</i>	protestants	6		purgatory <i>m</i>
production	<i>i</i>	providence	7		purification <i>n</i>
profanation	<i>j</i>	provision	8		puritanical <i>o</i>
profession	<i>k</i>	provoking	9		purposely <i>p</i>
profitable	<i>l</i>				pursuant <i>q</i>
profligate	<i>m</i>				



pursuing	<i>r</i>	quarry	<i>m</i>		
purveyor	<i>s</i>	quarterday	<i>n</i>	R (&)	
pusillanimity	<i>t</i>	quartered	<i>o</i>	rabble	<i>a</i>
pustulous	<i>u</i>	quaver	<i>p</i>	ragged	<i>b</i>
putrefaction	<i>v</i>	queerly	<i>q</i>	raiment	<i>c</i>
putrescent	<i>w</i>	quelling	<i>r</i>	raining	<i>d</i>
		quenching	<i>s</i>	ramble	<i>e</i>
PY (&)		questions	<i>t</i>	ramparts	<i>f</i>
pyramidically	<i>a</i>	query	<i>u</i>	random	<i>g</i>
		quibbles	<i>v</i>	rapine	<i>h</i>
Q (&)		quickening	<i>w</i>	rarely	<i>i</i>
quackery	<i>a</i>	quickness	<i>x</i>	rashly	<i>j</i>
quadrangular	<i>b</i>	quicksands	<i>y</i>	rather	<i>k</i>
quadrants	<i>c</i>	quicksilver	<i>z</i>	raving	<i>l</i>
quadruped	<i>d</i>	quietness	1	reaching	<i>m</i>
quaintness	<i>e</i>	quinsy	2	reading	<i>n</i>
qualification	<i>f</i>	quintessence	3	reason	<i>o</i>
quality	<i>g</i>	quitting	4	refuge	<i>p</i>
qualmish	<i>h</i>	quittance	5	refund	<i>q</i>
quantity	<i>i</i>	quotation	6	regain	<i>r</i>
quantum	<i>j</i>	quoting	7	regent	<i>s</i>
quarantine	<i>k</i>	quotidian	8	regret	<i>t</i>
quarrelsome	<i>l</i>	quotient	9	reigning	<i>u</i>

rejoice	<i>v</i>	rapacity	<i>h</i>	redression	<i>i</i>
relapse	<i>w</i>	rapidity	<i>i</i>	reduction	<i>j</i>
relict	<i>x</i>	rapturous	<i>j</i>	redundance	<i>k</i>
relief	<i>y</i>	rarefaction	<i>k</i>	reference	<i>l</i>
remains	<i>z</i>	rascality	<i>l</i>	refinement	<i>m</i>
renown	<i>1</i>	ratiocination	<i>m</i>	reflection	<i>n</i>
request	<i>2</i>	ratification	<i>n</i>	reformation	<i>o</i>
require	<i>3</i>	rationally	<i>o</i>	refraction	<i>p</i>
reward	<i>4</i>	ravages	<i>p</i>	refraining	<i>q</i>
riches	<i>5</i>	ravenously	<i>q</i>	refreshment	<i>r</i>
riding	<i>6</i>	ravishment	<i>r</i>	refusing	<i>s</i>
rising	<i>7</i>	rawboned	<i>s</i>	regaling	<i>t</i>
rural	<i>8</i>	RE (&)		regarding	<i>u</i>
rustic	<i>9</i>			regiment	<i>v</i>
RA (&)		readiness	<i>a</i>	register	<i>w</i>
		reality	<i>b</i>	regulation	<i>x</i>
radiance	<i>a</i>	reasonable	<i>c</i>	rejection	<i>y</i>
radical	<i>b</i>	rebellion	<i>ch</i>	reiteration	<i>z</i>
ragingly	<i>c</i>	rebuking	<i>d</i>	relating	<i>1</i>
raillery	<i>d</i>	redeemer	<i>e</i>	relaxing	<i>2</i>
ramification	<i>e</i>	redemption	<i>f</i>	relentless	<i>3</i>
rancorous	<i>f</i>	redoubled	<i>g</i>	reliance	<i>4</i>
ransoming	<i>g</i>	redoubtable	<i>h</i>	religion	<i>5</i>

relinquishing	6	recognizance	q	remanding	b
reluctance	7	recollection	r	remarkable	c
rencounter	8	recommendation	s	remediable	d
requisite	9	recompense	t	remembrance	e
REC (&)		reconciliation	u	remission	f
recanting	a	reconnoitre	v	remissness	g
recapitulation	b	reconvening	w	remittance	h
receding	c	recording	x	remonstrance	i
receiving	d	recourses	y	remorseless	j
recently	e	recovery	z	remoteness	k
receptacle	f	recreation	1	removal	l
reception	g	recreation	1	remuneration	m
recesses	h	recrimination	2	reminding	n
recipient	i	recruiting	3	REP (&)	
recoagulation	j	rectangular	4	repairing	a
reciprocally	k	recurrence	5	repartee	b
recitation	l	rectification	6	repealing	c
reckoning	m	rectitude	7	repeating	d
reclaiming	n	rectorship	8	repentance	e
reclining	o	recumbency	9	repetition	f
recompile-		REM (&)		repining	g
ment	p	remaining	a	replenishing	h

repletion	<i>i</i>	resentment	<i>e</i>	restriction	<i>wh</i>
replevin	<i>j</i>	reserving	<i>ch</i>	resulting	<i>x</i>
replying	<i>h</i>	reservoir	<i>d</i>	resuming	<i>y</i>
reporting	<i>l</i>	residence	<i>e</i>	resurrection	<i>s</i>
reposing	<i>m</i>	residue	<i>f</i>	RET (&)	
repository	<i>n</i>	resignation	<i>g</i>		
reprehension	<i>o</i>	resistance	<i>h</i>	retailing	<i>a</i>
representing	<i>p</i>	resolving	<i>i</i>	retaining	<i>b</i>
repressing	<i>ph</i>	resolution	<i>j</i>	retaliation	<i>c</i>
reprieving	<i>q</i>	resorting	<i>k</i>	retarding	<i>d</i>
reprimanding	<i>r</i>	resounding	<i>l</i>	retentive	<i>e</i>
reproaching	<i>s</i>	resources	<i>m</i>	retinue	<i>f</i>
reprobate	<i>t</i>	respectful	<i>n</i>	retiring	<i>g</i>
reprovable	<i>u</i>	respective	<i>a</i>	retracing	<i>h</i>
republican	<i>v</i>	respiration	<i>p</i>	retraction	<i>i</i>
repugnancy	<i>w</i>	respiting	<i>q</i>	retreating	<i>j</i>
repulsion	<i>x</i>	resplendence	<i>r</i>	retrenchments	<i>k</i>
reputation	<i>y</i>	responsible	<i>s</i>	retribution	<i>l</i>
reputed	<i>z</i>	restauration	<i>t</i>	retrievable	<i>m</i>
RES (&)		restitution	<i>th</i>	retrograde	<i>n</i>
		restlessness	<i>u</i>	retrospect	<i>o</i>
rescuing	<i>a</i>	restoration	<i>v</i>	returning	<i>p</i>
resemblance	<i>b</i>	restraining	<i>w</i>		

REV (&)		RH (&)			
revealing	<i>a</i>	rhapsody	<i>a</i>	rogation	<i>d</i>
revelation	<i>b</i>	rhetoric	<i>b</i>	roguery	<i>e</i>
reveller	<i>c</i>	rheumatism	<i>c</i>	rollingpin	<i>f</i>
revenging	<i>d</i>	rhomboid	<i>d</i>	romantic	<i>g</i>
revenue	<i>e</i>			rottenness	<i>h</i>
reverberating	<i>f</i>	RI (&)		rotundity	<i>i</i>
reverence	<i>g</i>	ribaldry	<i>a</i>	roughest	<i>j</i>
reverential	<i>h</i>	ridiculous	<i>b</i>	royalty	<i>k</i>
reveries	<i>i</i>	righteousness	<i>c</i>		
reversing	<i>j</i>	rigidness	<i>d</i>	RU (&)	
reversional	<i>k</i>	rigorous	<i>e</i>	ruddiness	<i>a</i>
reviewing	<i>l</i>	ringleader	<i>f</i>	rudiments	<i>b</i>
reviling	<i>m</i>	riotously	<i>g</i>	ruefully	<i>c</i>
revisal	<i>n</i>	ripening	<i>h</i>	ruggedness	<i>d</i>
revisit	<i>o</i>	rivalry	<i>i</i>	ruination	<i>e</i>
revival	<i>p</i>	rivulet	<i>j</i>	rumination	<i>f</i>
revoking	<i>q</i>			runaway	<i>g</i>
revolting	<i>r</i>	RO (&)		rupturing	<i>h</i>
revolutionary	<i>s</i>	robbery	<i>a</i>	rusticity	<i>i</i>
		robustness	<i>b</i>	ruthlessly	<i>j</i>
		rodomontade	<i>c</i>		
				S (&)	
				sabbath	<i>a</i>

saddle	<i>b</i>	skilled	<i>y</i>	sanctification	<i>k</i>
safety	<i>c</i>	skreening	<i>z</i>	sanctuary	<i>l</i>
sailor	<i>d</i>	something	1	sanguinary	<i>m</i>
sanction	<i>e</i>	sometimes	2	sapient	<i>n</i>
saviour	<i>f</i>	somewhere	3	sarcastic	<i>o</i>
saying	<i>g</i>	southward	4	sarcophagy	<i>p</i>
sceptre	<i>h</i>	speaking	5	satellites	<i>q</i>
science	<i>i</i>	species	6	satiety	<i>r</i>
scriptures	<i>j</i>	spelling	7	satirically	<i>s</i>
scourging	<i>k</i>	strangers	8	satisfaction	<i>t</i>
seaport	<i>l</i>	suburbs	9	saturate	<i>u</i>
seeing	<i>m</i>	SA (&)		saturday	<i>v</i>
sending	<i>n</i>			savageness	<i>w</i>
servant	<i>o</i>	sacrament	<i>a</i>	sauciness	<i>x</i>
shadow	<i>p</i>	sacredness	<i>b</i>	savingness	<i>y</i>
shifting	<i>q</i>	sacrifice	<i>c</i>	savoury	<i>z</i>
shining	<i>r</i>	sacrilegious	<i>d</i>	SC (&)	
shipwreck	<i>s</i>	sagacious	<i>e</i>		
shooting	<i>t</i>	salivation	<i>f</i>	scaffolding	<i>a</i>
short-hand	<i>u</i>	sallowness	<i>g</i>	scaliness	<i>b</i>
shortly	<i>v</i>	salvation	<i>h</i>	scampering	<i>c</i>
sickness	<i>w</i>	salubrious	<i>i</i>	scandalous	<i>d</i>
silver	<i>x</i>	salutation	<i>j</i>	scantiness	<i>e</i>

# ABBREVIATIONS.

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scarcity	<i>f</i>	sedateness	<i>h</i>	separation	3
scarification	<i>g</i>	sediments	<i>i</i>	sepulchral	4
scattering	<i>h</i>	sedition	<i>j</i>	sequestration	5
scavenger	<i>i</i>	seduction	<i>k</i>	settlement	6
scenery	<i>j</i>	sedulous	<i>l</i>	severally	7
schismatic	<i>k</i>	seemingly	<i>m</i>	severity	8
scholastic	<i>l</i>	seldomness	<i>n</i>	sexennial	9
schoolfellow	<i>m</i>	selection	<i>o</i>	SER (&)	
scoffingly	<i>n</i>	selfishness	<i>p</i>		
scorbutic	<i>o</i>	self-love	<i>ph</i>	seraglio	<i>a</i>
scorpions	<i>p</i>	semibreve	<i>q</i>	seraphic	<i>b</i>
scrupulously	<i>q</i>	semicircle	<i>r</i>	seraphims	<i>c</i>
scrutiny	<i>r</i>	semicolon	<i>s</i>	serenade	<i>d</i>
scurrility	<i>s</i>	seminary	<i>t</i>	serenity	<i>e</i>
SE (&)		senators	<i>u</i>	sergeant	<i>f</i>
		seniority	<i>v</i>	seriously	<i>g</i>
seasonably	<i>a</i>	sensation	<i>w</i>	serpentine	<i>h</i>
secondary	<i>b</i>	sensorium	<i>wh</i>	servility	<i>i</i>
secrecy	<i>c</i>	senselessness	<i>x</i>	serviceable	<i>j</i>
secretary	<i>d</i>	sensibility	<i>y</i>	SH (&)	
secretion	<i>e</i>	sensuality	<i>z</i>		
secularity	<i>f</i>	sentences	1	shabbily	<i>a</i>
security	<i>g</i>	sentimental	2	shadiness	<i>b</i>

shallowness	<i>c</i>	simpleness	<i>i</i>	slothfully	<i>g</i>
shamefully	<i>d</i>	simplicity	<i>j</i>	slovenly	<i>h</i>
shapeliness	<i>e</i>	sincerity	<i>k</i>	sluggishness	<i>i</i>
sharpening	<i>f</i>	sinecure	<i>l</i>	slumbering	<i>j</i>
sheepishness	<i>g</i>	sinfulness	<i>m</i>	SM (&)	
sheet-anchor	<i>h</i>	singularly	<i>n</i>		
sheltering	<i>i</i>	sin-offering	<i>o</i>	smattering	<i>a</i>
sheepshearing	<i>j</i>	situation	<i>p</i>	smothering	<i>b</i>
shepherdish	<i>k</i>	SK (&)		smouldering	<i>c</i>
sheriffalty	<i>l</i>			smugglingly	<i>d</i>
shivering	<i>m</i>	skeleton	<i>a</i>	SO (&)	
shrewdness	<i>n</i>	skepticism	<i>b</i>		
shrivelling	<i>o</i>	skilfully	<i>c</i>	sobriety	<i>a</i>
SI (&)		skirmishing	<i>d</i>	sociableness	<i>b</i>
		SL (&)		society	<i>c</i>
signally	<i>a</i>			sodality	<i>d</i>
signature	<i>b</i>	slackening	<i>a</i>	sojourner	<i>e</i>
significant	<i>c</i>	slandering	<i>b</i>	soldiery	<i>f</i>
signiority	<i>d</i>	slavery	<i>c</i>	solemnity	<i>g</i>
silliness	<i>e</i>	slaughter-		soliciting	<i>h</i>
similarity	<i>f</i>	house	<i>d</i>	solidity	<i>i</i>
similitude	<i>g</i>	sleepiness	<i>e</i>	soliloquy	<i>j</i>
simony	<i>h</i>	slipperiness	<i>f</i>	solitude	<i>k</i>



solution	<i>l</i>	spectator	<i>j</i>	standard-bear-	
somebody	<i>m</i>	speculation	<i>k</i>	er	<i>f</i>
somniferous	<i>n</i>	speedily	<i>l</i>	star	<i>g</i>
sonorous	<i>o</i>	spherical	<i>m</i>	stationers	<i>h</i>
soothsayer	<i>p</i>	spiritedness	<i>n</i>	statuary	<i>i</i>
sophistry	<i>q</i>	spiritually	<i>o</i>	stedfastly	<i>j</i>
sorcerer	<i>r</i>	spitefulness	<i>p</i>	steadiness	<i>k</i>
sordidness	<i>s</i>	splendidly	<i>q</i>	steganography	<i>l</i>
sorriness	<i>t</i>	spontaneously	<i>r</i>	stenography	<i>m</i>
sorrowful	<i>u</i>	sportfulness	<i>s</i>	sterility	<i>n</i>
sovereign	<i>v</i>	sprightliness	<i>t</i>	sternutation	<i>o</i>
southerly	<i>w</i>			stewardship	<i>p</i>
		SQ (&)		stismatical	<i>q</i>
SP (&)		squadron	<i>a</i>	stimulation	<i>r</i>
spasmodic	<i>a</i>	squanderer	<i>b</i>	stinginess	<i>s</i>
spatula	<i>b</i>	squeamishly	<i>c</i>	stipendiary	<i>t</i>
speakable	<i>c</i>			stipulation	<i>u</i>
specific	<i>d</i>	ST (&)		stockjobber	<i>v</i>
speciality	<i>e</i>	stability	<i>a</i>	stomachic	<i>w</i>
specified	<i>f</i>	stadtholder	<i>b</i>	straightening	<i>x</i>
specimens	<i>g</i>	stage-coach	<i>c</i>	strangulation	<i>y</i>
speciously	<i>h</i>	stagnation	<i>d</i>	stratagems	<i>z</i>
spectacle	<i>i</i>	stammering	<i>e</i>	strengthening	<i>l</i>

stubbornness	2	sulphureous	<i>m</i>	sutler	9
studiously	3	summary	<i>n</i>	SUB (&)	
stumbling-		summoning	<i>o</i>		
block	4	sumptuously	<i>p</i>	subacid	<i>a</i>
stupefaction	5	surety	<i>q</i>	subacid	<i>b</i>
stupidity	6	surface	<i>r</i>	subjection	<i>c</i>
structure	7	surfeiting	<i>s</i>	subaltern	<i>d</i>
stupration	8	surmising	<i>sh</i>	subdivision	<i>e</i>
sturdiness	9	surmounting	<i>t</i>	subjugation	<i>f</i>
SU (&)		surpassing	<i>u</i>	subjunctive	<i>g</i>
		surprizing	<i>v</i>	sublimity	<i>h</i>
succession	<i>a</i>	surrender	<i>w</i>	sublunary	<i>i</i>
successively	<i>b</i>	surreption	<i>x</i>	submersion	<i>j</i>
succinctly	<i>c</i>	surrounding	<i>y</i>	submission	<i>k</i>
succouring	<i>d</i>	survening	<i>z</i>	subordinate	<i>l</i>
suddenly	<i>e</i>	surveying	1	subpoena	<i>m</i>
sudorific	<i>f</i>	survivor	2	subscription	<i>n</i>
suffering	<i>g</i>	susception	3	subsequently	<i>o</i>
sufficiency	<i>h</i>	suspension	4	substance	<i>p</i>
suffocation	<i>i</i>	suspension	5	subservient	<i>q</i>
suggestion	<i>j</i>	suspicion	6	subsidiary	<i>r</i>
suitable	<i>k</i>	spiritation	7	subduction	<i>s</i>
sullenness	<i>l</i>	sustenance	8	subsistence	<i>t</i>

substantial	<i>u</i>	supplication	<i>o</i>	synagogues	<i>k</i>
substantive	<i>v</i>	supporting	<i>p</i>	synodical	<i>i</i>
substitute	<i>w</i>	supposition	<i>q</i>	synopsis	<i>j</i>
subterraneous	<i>x</i>	supremely	<i>r</i>	syntactical	<i>k</i>
subtilty	<i>y</i>	SW (&)		systematic	<i>l</i>
subtraction	<i>z</i>				
subversion	<i>l</i>	swaddling-		T (&)	
SUP (&)		clothes	<i>a</i>	tables	<i>a</i>
		swaggering	<i>b</i>	taking	<i>b</i>
superannuated	<i>a</i>	swallowing	<i>c</i>	temple	<i>c</i>
supercilious	<i>b</i>	swearing	<i>d</i>	tenure	<i>d</i>
superficial	<i>c</i>	sweeping	<i>e</i>	thanking	<i>e</i>
superfine	<i>d</i>	sweetener	<i>f</i>	themselves	<i>f</i>
superfluity	<i>e</i>	swindler	<i>g</i>	thenceforth	<i>g</i>
superintendent	<i>f</i>	SY (&)		thereby	<i>h</i>
superiority	<i>g</i>			therefore	<i>i</i>
superlative	<i>h</i>	sycophant	<i>a</i>	thereof	<i>j</i>
superscription	<i>i</i>	syllable	<i>b</i>	therewith	<i>k</i>
superstition	<i>j</i>	symbolical	<i>c</i>	thinkers, <i>ing</i>	<i>l</i>
superseding	<i>k</i>	symmetry	<i>d</i>	threshold	<i>m</i>
supervisor	<i>l</i>	sympathy	<i>e</i>	throughout	<i>n</i>
supineness	<i>m</i>	symphony	<i>f</i>	thwarting	<i>o</i>
supplement	<i>n</i>	symptomatic	<i>g</i>	thyself	<i>p</i>

tillage	<i>q</i>	tabular	<i>b</i>	tegument	<i>ch</i>
timber	<i>r</i>	taciturnity	<i>c</i>	telescopic	<i>d</i>
timely	<i>s</i>	taffeta	<i>d</i>	tell-tale	<i>e</i>
timid	<i>t</i>	talkativeness	<i>e</i>	temerity	<i>f</i>
toiling	<i>u</i>	tangible	<i>f</i>	temperance	<i>g</i>
topmost	<i>v</i>	tantalizing	<i>g</i>	temperature	<i>h</i>
torrent	<i>w</i>	tapestry	<i>h</i>	tempestuous	<i>i</i>
torture	<i>wh</i>	tarantula	<i>i</i>	temptation	<i>j</i>
towards	<i>x</i>	tardiness	<i>j</i>	temporally	<i>k</i>
tradesman	<i>y</i>	target	<i>k</i>	tenacity	<i>l</i>
traffic	<i>x</i>	tariff	<i>l</i>	tenantable	<i>m</i>
trampling	<i>l</i>	tarnishing	<i>m</i>	tendency	<i>n</i>
transverse	<i>2</i>	tarriance	<i>n</i>	tenderhearted	<i>o</i>
travail	<i>3</i>	tastelessness	<i>o</i>	tenebrious	<i>p</i>
travels	<i>4</i>	tavern-keeper	<i>p</i>	tenement	<i>q</i>
traverses	<i>5</i>	tauntingly	<i>q</i>	termination	<i>r</i>
treatise	<i>6</i>	tautological	<i>r</i>	terraqueous	<i>s</i>
treatment	<i>7</i>	taxation	<i>s</i>	terrestrial	<i>t</i>
tribute	<i>8</i>	TE (&)		terribly	<i>u</i>
truth	<i>9</i>			terrific	<i>v</i>
				territory	<i>w</i>
TA (&)		teachable	<i>a</i>	testament	<i>wh</i>
		technically	<i>b</i>	testator	<i>x</i>
tabernacle	<i>a</i>	tediously	<i>c</i>		

testifying	<i>y</i>	thoughtlessly	<i>t</i>	tombstone	<i>e</i>
testimony	<i>a</i>	threatening	<i>a</i>	tonguetied	<i>f</i>
TH (&)		thriftily	<i>v</i>	tonical	<i>g</i>
thankfully	<i>a</i>	thrivingly	<i>w</i>	toothache	<i>h</i>
thanklessly	<i>b</i>	thumbstal	<i>a</i>	toothless	<i>i</i>
thanksgiving	<i>e</i>	thunderbolt	<i>y</i>	topgallant	<i>j</i>
thatcher	<i>d</i>	thunderer	<i>a</i>	topically	<i>k</i>
theatrical	<i>e</i>	TI (&)		topography	<i>l</i>
thenceforward	<i>f</i>	ticklish	<i>a</i>	topsyturvy	<i>m</i>
theocratical	<i>g</i>	tidewaiter	<i>b</i>	tormenting	<i>a</i>
theodolite	<i>h</i>	timorously	<i>c</i>	tornado	<i>o</i>
theology	<i>i</i>	time-serving	<i>d</i>	torpedo	<i>p</i>
theoretical	<i>j</i>	tippler	<i>e</i>	torpitude	<i>q</i>
thereafter	<i>k</i>	tiresome	<i>f</i>	tortoise-shell	<i>r</i>
thereabout	<i>l</i>	tittletattle	<i>g</i>	tournament	<i>s</i>
thereinto	<i>m</i>	titular	<i>h</i>	townclerk	<i>t</i>
thereupon	<i>n</i>	TO (&)		townsman	<i>a</i>
thermometer	<i>o</i>			toyshop	<i>b</i>
thievery	<i>p</i>	tobacconist	<i>a</i>	TR (&)	
thitherward	<i>q</i>	together	<i>b</i>	treacherous	<i>a</i>
thoroughly	<i>r</i>	tolerable	<i>c</i>	treasonable	<i>b</i>
thoughtfulness	<i>s</i>	toleration	<i>d</i>	treasury	<i>c</i>

tremblingly	ch	trumpeter	y	transitory	t
tremendous	d	trustiness	z	translation	u
tremulous	e	TRA (&)		translucent	v
trepidation	f			transmarine	w
trespassing	g	tractable	a	transmigration	x
triable	h	tractility	b	transmutation	y
triangular	i	tradition	c	transparent	z
tribulation	j	traducement	d	transpiring	1
tribunal	k	tragedian	e	transplanting,	
tributary	l	trainbands	f	ed	2
triennial	m	trainoil	g	transportation	3
trifallow	n	trammelling	h	transposition	4
triflingly	o	trajection	i	transatlantic	5
trigonometry	p	traitorously	j	transubstantia-	
trilateral	q	tranquillity	k	tion	6
trinity	r	transaction	l	trapezium	7
tripartite	s	transcendent	m	trapezoid	8
triphthong	t	transcribing	n	trappings	9
trivially	u	transfiguration	o	TU (&)	
triumphant	v	transformation	p		
troublesome	w	transgression	q	tubercle	a
trustees	wh	transiently	r	tuberous	b
trumpery	x	transilience	s	tubulous	c

ABBREVIATIONS.

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tuesday.	<i>d</i>	twirling	<i>f</i>	unless	<i>l</i>
tuition	<i>e</i>	twisting	<i>g</i>	unlike	<i>m</i>
tumorous	<i>f</i>	twittering	<i>h</i>	unload	<i>n</i>
tumultuous	<i>g</i>	twofold	<i>i</i>	unlock	<i>o</i>
tunable	<i>h</i>			unseen	<i>p</i>
tunnage	<i>i</i>	TY (&)		until	<i>q</i>
turbidness	<i>j</i>	typically	<i>a</i>	unto	<i>r</i>
turbulence	<i>k</i>	typographical	<i>b</i>	untrue	<i>s</i>
turmeric	<i>l</i>	tyrannical	<i>c</i>	unvail	<i>t</i>
turnpike	<i>m</i>	tyrannize	<i>d</i>	unyoke	<i>u</i>
turnstile	<i>n</i>			upbraid	<i>v</i>
turpentine	<i>o</i>	U (&)		uphold	<i>w</i>
turpitude	<i>p</i>	ulcer	<i>a</i>	uplift	<i>x</i>
tutelary	<i>q</i>	umbrage	<i>b</i>	upper	<i>y</i>
tutorage	<i>r</i>	umpire	<i>c</i>	upon	<i>z</i>
tutoress	<i>s</i>	undone	<i>d</i>	upright	1
		unfelt	<i>e</i>	uproar	2
		unfit	<i>f</i>	upstart	3
		unfold	<i>g</i>	urgent	4
TW (&)		unit	<i>h</i>	usage	5
tweezers	<i>a</i>	unite	<i>i</i>	useful	6
twelfth tide	<i>b</i>	unjust	<i>j</i>	useless	7
twelvemonth	<i>c</i>	unkind	<i>k</i>	utmost	8
twilight	<i>d</i>				
twinkling	<i>e</i>				

utter	9	unappalled	m	untimely	9
		unarmed	n		
UB (&)		unaspining	o	UR (&)	
ubiquitary	a	unassisted	p	urbanity	a
		unavoidable	q		
UL (&)		unawares	r	US (&)	
ultimately	a	unbecoming	s	usher	a
ultramarine	b	unbelief	t	usually	b
ultramundane	c	unbiassed	u	usury	c
		undaunted	v	usurpation	d
UN (&)		underneath	w		
unabashed	a	undertaking	x	UT (&)	
unable	b	undervalue	y	utensils	a
unabolished	c	underwriter	z	utility	b
unacceptable	d	unerring	1		
understanding	e	ungodly	2	V (&)	
unaccomplish	f	unholy	3	vagrant	a
unaccountable	g	unicorn	4	vainly	b
unaccustomed	h	uniformity	5	vanguard	c
unacquainted	i	universally	6	vapours	d
unalterable	j	universe	7	various	e
unanimity	k	unquestion-		vastly	f
unanswerable	l	able	8	vaulted	g



ABBREVIATIONS.

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vaunting	<i>h</i>	voiding	5	vanquishing	<i>q</i>
verbal	<i>i</i>	volley	6	variation	<i>r</i>
verdant	<i>j</i>	vortex	7	variegation	<i>s</i>
verdict	<i>k</i>	voting	8	varnishing	<i>t</i>
verging	<i>l</i>	vowels	9	vassalage	<i>u</i>
vernal	<i>m</i>				
version	<i>n</i>	VA (&)		VE (&)	
vessel	<i>o</i>	vacancy	<i>a</i>	vegetation	<i>a</i>
vesture	<i>p</i>	vacation	<i>b</i>	vehemence,	
vices	<i>q</i>	vaccination	<i>c</i>	ment	<i>b</i>
vicious	<i>r</i>	vacillation	<i>d</i>	vehicle	<i>c</i>
victor	<i>s</i>	vacuity	<i>e</i>	velocity	<i>ch</i>
vituals	<i>t</i>	vade-mecum	<i>f</i>	venality	<i>d</i>
viewing	<i>u</i>	vagabond	<i>g</i>	vendition	<i>e</i>
vileness	<i>v</i>	vainglorious	<i>h</i>	veneration	<i>f</i>
village	<i>w</i>	valediction	<i>i</i>	vengeance	<i>g</i>
vineyard	<i>x</i>	valentine	<i>j</i>	venison	<i>h</i>
viper	<i>y</i>	valetudinarian	<i>k</i>	venomous	<i>i</i>
virgin	<i>z</i>	valiantly	<i>l</i>	ventilator	<i>j</i>
viscount	1	validity	<i>m</i>	ventricle	<i>k</i>
vivid	2	valuation	<i>n</i>	veracity	<i>l</i>
vocal	3	vanishing	<i>o</i>	verbatim	<i>m</i>
voices	4	vanity	<i>p</i>	verbosity	<i>n</i>

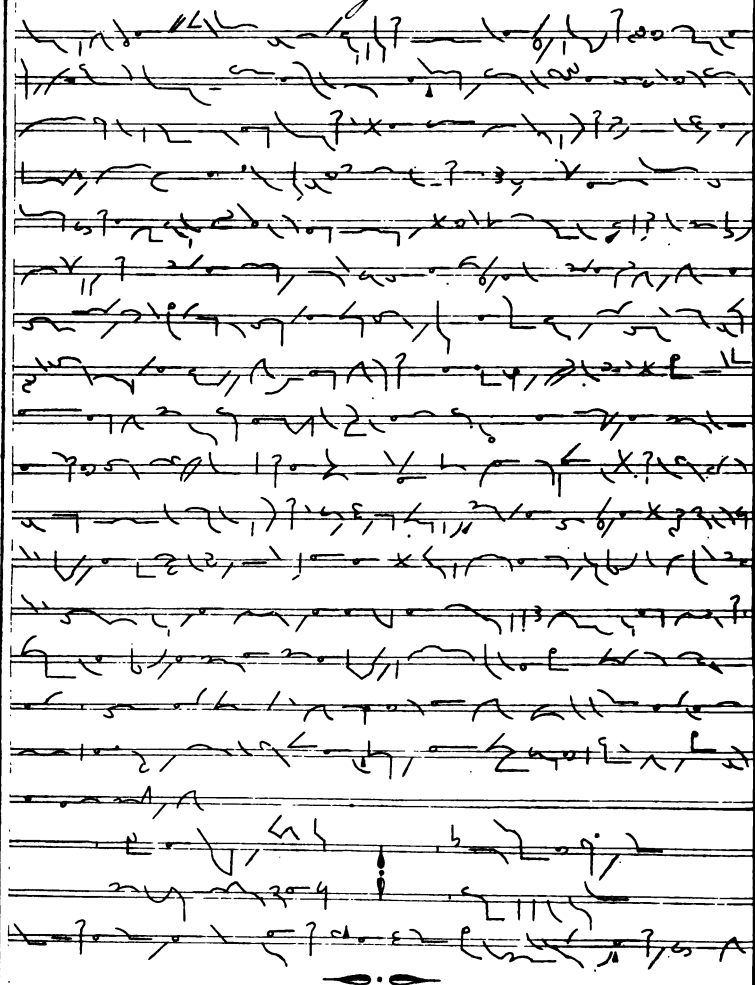
verifying	<i>o</i>	vigilance	<i>i</i>	vituperation	6
verily	<i>p</i>	vigorously	<i>j</i>	vivacity	7
verisimilar	<i>ph</i>	villanously	<i>k</i>	vivifying	8
vermillion	<i>q</i>	vincible	<i>l</i>	viviparous	9
vernacular	<i>r</i>	vindication	<i>m</i>	VO (&)	
versification	<i>s</i>	vinegar	<i>n</i>	vocabulary	<i>a</i>
vertebré	<i>t</i>	violation	<i>o</i>	vocation	<i>b</i>
vertically	<i>u</i>	virago	<i>p</i>	vociferation	<i>c</i>
vesicle	<i>v</i>	violently	<i>q</i>	volatile	<i>d</i>
vestiges	<i>w</i>	virginity	<i>r</i>	volcano	<i>e</i>
veteran	<i>x</i>	virtually	<i>s</i>	volitation	<i>f</i>
veterinary	<i>y</i>	virtuoso	<i>t</i>	voluminous	<i>g</i>
vexation	<i>z</i>	virtuously	<i>u</i>	voluntarily	<i>h</i>
VI (&)		virulence	<i>v</i>	volunteer	<i>i</i>
vibration	<i>a</i>	visibly	<i>w</i>	voluptuous	<i>j</i>
vicarage	<i>b</i>	visionary	<i>x</i>	vomiting	<i>k</i>
vicegerent	<i>c</i>	visitation	<i>y</i>	voraciously	<i>l</i>
viceroy	<i>d</i>	vitality	<i>z</i>	votary	<i>m</i>
vicinity	<i>e</i>	vitiation	1	vouchsafing	<i>n</i>
vicissitude	<i>f</i>	vitiousness	2	voyager	<i>o</i>
victoriously	<i>g</i>	vitrify	3	VU (&)	
videlicet	<i>h</i>	vitriolate	4	vulgarity	<i>a</i>
		vituline	5		

vulnerable	<i>b</i>	westward	<i>u</i>	warrantable	<i>g</i>
vulnerary	<i>c</i>	wharfage	<i>v</i>	warriors	<i>h</i>
W (&)		whereas	<i>w</i>	washerwoman	<i>i</i>
wages	<i>a</i>	whereby	<i>wh</i>	watering	<i>j</i>
waiting	<i>b</i>	wherefore	<i>x</i>	waterfowl	<i>k</i>
wakeful	<i>c</i>	wherein	<i>y</i>	waterman	<i>l</i>
walking	<i>d</i>	whereof	<i>z</i>	wayfaring	<i>m</i>
wallowing	<i>e</i>	whether	1	waylaying	<i>n</i>
warbling	<i>f</i>	whirlpool	2		
warden	<i>g</i>	whirlwind	3	WH (&)	
warehouse	<i>h</i>	wholesale	4	whatever	<i>a</i>
warlike	<i>i</i>	wholly	5	wheelbarrow	<i>b</i>
warming	<i>j</i>	widow	6	wheelwright	<i>c</i>
wasting	<i>k</i>	wisdom	7	whenever	<i>d</i>
watching	<i>l</i>	without	8	whereabout	<i>e</i>
wayward	<i>m</i>	worldly	9	wherever	<i>f</i>
weakness	<i>n</i>	WA (&)		whereinto	<i>g</i>
wealthy	<i>o</i>	waggery	<i>a</i>	whereupon	<i>h</i>
weapon	<i>p</i>	waggoner	<i>b</i>	wheresoever	<i>i</i>
wearing	<i>q</i>	wagtail	<i>c</i>	whereunto	<i>j</i>
weather	<i>r</i>	wailing	<i>d</i>	wherewithal	<i>k</i>
weeping	<i>s</i>	wantonness	<i>e</i>	whichever	<i>l</i>
welcome	<i>t</i>	wardmote	<i>f</i>	whimsical	<i>m</i>

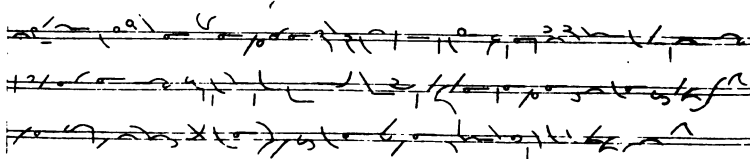
<i>whispering</i>	<i>n</i>	<i>woodland</i>	<i>d</i>	<i>yearning</i>	<i>d</i>
<i>whithersoever</i>	<i>o</i>	<i>woolpack</i>	<i>e</i>	<i>yellowish</i>	<i>e</i>
<i>whoever</i>	<i>p</i>	<i>workhouse</i>	<i>f</i>	<i>yeomanry</i>	<i>f</i>
<i>whomsoever</i>	<i>q</i>	<i>workmanship</i>	<i>g</i>	<i>yesterday</i>	<i>g</i>
WI (&)		<i>worldling</i>	<i>h</i>	<i>yielding</i>	<i>h</i>
<i>wickedness</i>	<i>a</i>	<i>worshipping</i>	<i>i</i>	<i>yokefellow</i>	<i>i</i>
<i>wilderness</i>	<i>b</i>	<i>worthiness</i>	<i>j</i>	<i>yoking</i>	<i>j</i>
<i>wildgoose-</i>		<i>worthlessness</i>	<i>k</i>	<i>yonder</i>	<i>k</i>
<i>chase</i>	<i>c</i>	WR (&)		<i>younger</i>	<i>l</i>
<i>wilfully</i>	<i>d</i>	<i>wrangler</i>	<i>a</i>	<i>youngster</i>	<i>m</i>
<i>willingly</i>	<i>e</i>	<i>wrathfully</i>	<i>b</i>	<i>yourself</i>	<i>n</i>
<i>wishfulness</i>	<i>f</i>	<i>wrecking</i>	<i>c</i>	<i>youthfully</i>	<i>o</i>
<i>wistfully</i>	<i>g</i>	<i>wresting</i>	<i>d</i>	Z (&)	
<i>witchcraft</i>	<i>h</i>	<i>wretchedness</i>	<i>e</i>	<i>zealously</i>	<i>a</i>
<i>withdrawing</i>	<i>i</i>	<i>wrinkle</i>	<i>f</i>	<i>zenith</i>	<i>b</i>
<i>withinside</i>	<i>j</i>	<i>writingmaster</i>	<i>g</i>	<i>zephyr</i>	<i>c</i>
<i>withstanding</i>	<i>k</i>	<i>wringing</i>	<i>h</i>	<i>zigzag</i>	<i>d</i>
<i>witticism</i>	<i>l</i>	<i>wrongfully</i>	<i>i</i>	<i>zodiac</i>	<i>e</i>
WO (&)		Y (&)		<i>zoography</i>	<i>f</i>
<i>wofully</i>	<i>a</i>	<i>yawning</i>	<i>a</i>	<i>zoology</i>	<i>g</i>
<i>wonderfully</i>	<i>b</i>	<i>yearling</i>	<i>b</i>	<i>zoophyte</i>	<i>h</i>
<i>wontedness</i>	<i>c</i>	<i>yearly</i>	<i>c</i>	<i>zootomy</i>	<i>i</i>



*An Oration by Lord Erskine?*



*The Lord's Prayer & the Benediction?*



## LORD ERSKINE'S ORATION.

NEWTON, whose mind burst the fetters  
 fastened by Nature upon our finite concep-  
 tions; whose science was truth, and the  
 foundation of whose knowledge was philo-  
 sophy, which, resting on the basis of mathe-  
 matics, cannot lie. Newton, who carried the  
 line and rule to the uttermost barrier of crea-

Note.—The vowels which are printed in italics are not inserted in the short-hand, but are implied by the situation of their respective consonants. The abbreviations which have a figure or a letter placed below them, are taken from the table of arbitraries. A star placed under a word, shows that the arbitrary is taken from the diagram plate; the particulars of which are explained in the catechism.

tion, and explored the principles by which  
 all created matter exists and is held to-  
 gether.—This Newton was a Christian.

The great Mr. Boyle, whose life was devoted  
 to an examination of the organic structure of  
 matter, even to the inanimate substances upon  
 which we tread, and who was therefore pecu-  
 liarly qualified to "look through nature up  
 to nature's God," was the most confirmed  
 and devout believer in all those truths of  
 Christianity, which, by some are held in  
 contempt, as despicable and drivelling super-  
 stition.

Mr. Locke, whose office was to detect the



errors of thinking, by going up to the very  
 fountain of thought, and to direct the devious  
 mind of man to its proper track of reasoning,  
 by shewing him its whole process, from the  
 first perceptions of sense to the last conclu-  
 sions of ratiocination; putting a rein upon  
 false opinion, by practical rules for the conduct  
 of human judgment. — This man, also, was, to  
 the highest pitch of devotion and adoration, a  
 Christian.

Should it be said, that these men were only  
 close thinkers, and lived in their closets, un-  
 accustomed to the traffic of the world, and to  
 the laws which practically regulate mankind:

not so; was the never-to-be-forgotten Sir  
 not so; was the never-to-be-forgotten Sir

Matthe with Hale, whose faith in Christianity  
 Matthe with Hale, whose faith in Christianity

was an exalted commentary upon his truth  
 was an exalted commentary upon his truth

and reason; and whose life was a glorious  
 and reason; and whose life was a glorious

example of its fruits; whose justice, drawn  
 example of its fruits; whose justice, drawn

from the pure fountain of the Christian dis-  
 from the pure fountain of the Christian dis-

pensation, will, in all ages, be a subject of the  
 dispensation, will, in all ages, be a subject of the

highest reverence and admiration.  
 highest reverence and admiration.

If it be asserted, that the Christian fable is  
 If it be asserted, that the Christian fable is

merely the tale of ancient superstition, and  
 merely the tale of ancient superstition, and

may soon be detected by a proper under-  
 may soon be detected by a proper under-

standing of the mythologies of the heathens;  
 standing of the mythologies of the heathens;

the reply is easy.—Did Milton understand  
 the reply is easy.—Did Milton understand

these mythologies? was he versed in the  
 these mythologies? was he versed in the

superstitions of the world? They were the  
the sup of the worl they were the

subject of his immortal song; and, though  
subj of is imrk son an them

shut out from all recurrence to them, he  
shot ot from al rec to them s

poured them forth from the stores of a me-  
port them fort from the stors of a me n

mory rich with all that man ever knew, and  
rish with al that man evr nw an

laid them in their order as the illustration of  
lat them in ther orts as the fl of g

real and exalted faith, the unquestionable  
rel an exat fat the wd b

source of that fervid genius, which has cast a  
bers of that fervt gens whch as cast a

kind of shade upon all the other works of  
kind of shot upon al the othr works of

man.

"He pass'd the bounds of flaming space,  
he past the bous of flamm spas

Where angels tremble while they gaze;  
wer anjls trembl wil the gas

He saw,--till blasted with excess of light,  
he saw til blastt wth exss of lit

He clos'd his eyes in endless night."  
he clost is is in entls nite

But it was the light of the body only that  
But it was the lit of the boif onl that

was extinguished : " The celestial light shone  
inward, and enabled him to justify the ways  
of God to man."

*Diurnal Readings, No. 147.*

the Holy Spirit, be with us and

## THE LORD'S PRAYER.

OUR Father, who art in heaven, hallowed

be thy name ; thy Kingdom come ; thy will be  
done in earth, as it is in heaven, give us this

day our daily bread, and forgive us our tres-  
passes, as we forgive them that trespass

against us ; and lead us not into temptation,

but deliver us from evil ; for thine is the

kingdom, the power, and the glory, for ever

and ever. Amen.

## THE BENEDICTION.

THE grace of our Lord Jesus Christ, the  
 love of God the Father, and the fellowship of  
 the Holy Spirit, be with us all now and for  
 ever more. Amen.

OUR Father who art in heaven, hallowed

be thy name; **SENSIBILITY!**

DEAR Sensibility, source inexhausted of all  
 that's precious in our joys, or costly in our  
 sorrows;—thou chainest thy martyr down  
 upon his bed of straw; and it is thou who  
 liftest him up to heaven. Eternal fountain  
 of our feelings! it is here I trace thee, and  
 this is thy divinity which stirs within me;

not that in some sad and sickening moments,  
 not that in som sat an sikk mo h

my soul shrinks back upon herself, and startles  
 mi sol shrins bak upon he an st y g

at destruction, (mere pomp of words!) but that  
 at des des mere pom of words but that v

I feel some generous joys and generous cares  
 I fel som ge jos an ge cars c

beyond myself. All comes from thee, great,  
 beyn mislf al coms from thee great

great sensorium of the world! Thou givest a  
 grat se wh of the worl tho givs a

portion of it sometimes to the roughest peasant,  
 por of it so to the ro pe 2 j x

who traverses the bleakest mountains.—He  
 w t the bleks mont e 5

finds the lacerated lamb of another's flock.  
 fins the la lam of an flock c y

This moment I beheld him leaning with his  
 this mo h I belt in lenn with is

head against his crook, with piteous inclina-  
 et agan is crook, with pits in j

tion, looking down upon it. O, had I come  
 lookn don upon it O ad I com

one moment sooner! It bleeds to death,—  
 I mo soonr it blets to death h

his gentle heart bleeds with it. Peace to thee,  
 is gentl art blets with it pes to the

generous swain ; I see thou walkest off with  
 ge swan I ee the walks of with  
 anguish, but thy joys shall balance it ; for  
 ankish but thi jos shal ba f  
 happy is thy cottage, and happy is the sharer  
 api is thi cotj an api is the share  
 of it, and happy are the lambs which sport  
 of it an api ar the lams whih sport  
 about you.  
 abot u

*Speaker.*

FILIAL REGARD.

To see a father treating his sons like  
 tu ee a fa t is sns lk  
 younger brothers, and to see sons covet their  
 y brs ad tu ee sns cvt  
 father's company and conversation, because  
 fa oom ad co b m  
 they think him the wisest and most agreeable  
 tu im te wst an mst ag d  
 man of their acquaintance, is the most amia-  
 ma tr ac is mst am q  
 ble picture the eye can behold ; 'tis a trans-  
 pktr te i en be ts a tra 2  
 ph

planted self-love, as sacred as friendship, as

pleasurable as love, and as happy as religion

can make it!

*Beauties of History.*



## EXAMPLES OF ASSIMILANTS,

*standing for, or represented by other Characters in the subsequent Parts of Words.*

Char.

For *p*, as in a news-paper, as though it were a news-paber.

By *k* when hard, and by *s* when soft: as critic, kritik; circumstance, cirkumstanse.

By *k* when hard, and by *s* when soft: as, the scholar's character, the skolar's karakter; he is a churchman, he is a chursman.

By *t*: as dreadful, dretful.

For *ph*: as, a philosopher, a philosofer.

By *j* when soft, and by *k* when hard: as, George, Georje; gargle, garkle.

For *y* when a vowel: as, yearly, yearli.

For *g* when soft: as, George, Georje.

For *q* and *x*, and *c*, *ch*, and *g*, when hard: as, quodque, qotke, (whatsoever); she is an executrix, she is an xekutrik; critic, kritik; the scholar's character, the skolar's karakter; gargle, garkle.

By *b*: as, a news-paper, a news-paber.

By *k*: as, quodque, qotke, (whatsoever).

By *f*: as, a philosopher, a philosofer.

For *sh* and *z*, and for *c* and *ch* when soft: as, shellfish, shelfis; zigzag, ziksak; circumstance, cirkumstanse; he is a churchman, he is a chursman.

By *s*: as, shellfish, shelfis.

For *th* and *d*: as, go thither, go thiter; dreadful, dretful.

By *t*: as, go thither, go thiter.

For *w* when a vowel: as, a new work, a nu work.

For *w* when not a vowel: as, westward, westwert; and for *wh*: as, white as flake-white, white as flake-vite.

By *v*: as, westward, westwert.

By *v*: as, as white as flake-white, as white as flake-vite.

By *k*: as, she is an executrix, she is an xekutrik.

By *i*, when a vowel: as, yearly, yearli.

By *s*: as, zigzag, ziksak.

1. The student to fill up the second column with the characters from planatory or the diagram plate, first with pencil, to be compared to plates and the catechism; then to be lightly and correctly done with ink. Any imperfect marks left of the pencil may be taken out with rubber.

[illegible]

## KEY TO FRONTISPIECE,

*Excepting the Numbers 7, 11, 24 and 25, which  
accord with the Alphabet explained in the  
Catechism and Plates.*

* A \	<sup>L</sup> J \	<sup>U</sup> S C
* B \	<sup>M</sup> K /	<sup>D</sup> T >
* C C	<sup>K</sup> L /	th &
<sup>S</sup> D	<sup>T</sup> M —	* U —
* E	<sup>Z</sup> N \	* V /
* F /	* O /	* W >
<sup>J</sup> G \	* P >	* X \
* H o	<sup>N</sup> Q \	<sup>Q</sup> Y \
* I .	<sup>G</sup> R \	<sup>M</sup> <sup>FV</sup> Z (

\* The same in both alphabets.

The small letters shew the characters which they form in the system. When placed at the top, they shew that the characters are commenced from the top; and when at the bottom, that they are commenced from the bottom. To the Z are the supernumeraries of M, F and V.



## EXPLANATION OF THE PLATES.

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THE frontispiece plate contains a number of figures, descriptive of what is termed in this system, recreative short-hand ; but it is not to be expected, that these figures can sustain a strict scrutiny, either as to their general formation, or with respect to the component characters of which they are constituted. Deviations from symmetry and precision must be allowed, and considerable licence given ; all that the author has attempted in the emblematic figures, has been to produce some analogy, between the entire form of the figure, and the idea which the component characters convey to the mind, and in the indiscriminate, to associate such stenographic characters, as would form any intelligible figures. Those figures which accord with the key to frontis-

piece, are composed of alphabetical characters, formerly used by the author, but which, from subsequent practice and experience, have been altered and re-arranged, as in the other plates. The figures which accord with the key, will not be found so useful to the learner, as those which are formed out of the improved alphabet of the present system, but are given for the purpose of introducing the juvenile learner into an amusing method of exercising his inventive faculties, which would also familiarize his mind with the alphabetical characters of the system, which are quite as eligible for the purpose, as those in the key to frontispiece ; they may also shew him the great variety of forms which short-hand characters, particularly when simple, may assume, by a little management in the placing, and in the combination of them ; therefore, it would be adviseable, for the learner only just to glance over those figures which accord with the key to frontispiece (lest they should confuse his mind, as to the respective characters, and di-

vert his attention from that alphabet, to which he is particularly directed, in the more important part of the work) and pass on to the more minute investigation of those figures, which are formed from the alphabetical characters of this system ; they are Nos. 7, 11, 24 and 25, and claim the particular attention of the learner, especially if not perfectly conversant with all the characters, as the examination and the dissection of the figures will tend to familiarize his mind with the alphabetical characters.

The following is an explanation of the figures, as they occur in the frontispiece, leaving the learner to distinguish the numbers above alluded to. The first figure under emblematic stenography, is *Graphike* (the graphic art). As no single word in the English language could convey any idea of the figure, or serve as a name for it, the author was induced to borrow a word from the Greek, which was considered appropriate in both respects ; this figure, when deciphered, forms the following

words: The grand diffuser of all arts and knowledge; also, a promoter of religion, and of morality. The graphic art is a very comprehensive idea, including all that has been effected in writing, printing, and delineation; in short, all the graphies to which the numerous distinguishing titles have been affixed. Its having appeared in a military costume, and its assuming the masculine appearance, may be considered rather irregular to the classic reader, till informed, that *Graphike* has obtained the appointment of Imperator, or chief captain; the vast achievements of a moral and of an intellectual nature, gained by this personage, fully substantiate the title depicted in the sketch.

*Dissection of the Figure.*

The ear forms the word *the*; beginning from the front of the cap, at the lower part, and crossing up towards the opposite corner, forms *g*, and from right to left, is formed *r* and *n*, and half way down the front of the cap, for *d*, making *grnd* for *grand*; the remaining



part of the perpendicular stroke of the cap, commences *d*, of the next word, which comes down to the nose; the eye for *i*, the outline of the nose for *f*, the small horizontal stroke at the nostril for *u*, the upper lip *s*, the lower lip another *s*, the short mark to the chin *a*, and the chin for *r*, making *difus-ser* for *diffuser*; down the front of the coat, the word *of*, from which a sloping stroke for *a* is carried to the end of the flag-staff, the double lines of which form the *ll* for *all*; the marks on the shoulder (which should be yellow, representing an epaulet) form the word *arts*; the upper part of the arm, and the back outline, form *nd* for *and*; just under the collar are the characters for *n* and *o*, from which is carried a sloping stroke towards and across the flag, forming an *l*, from the upper end of which are brought down an *e* and *d*, from the lower part of which a reversed *j*, (that is began at the bottom, instead of the top) is carried, making *noledj*, for the word *knowledge*; the front and lower part of the collar, with the semi-circle and small

stroke, at the back of it, form the word *also*; in the upper quarter of the flag is a small sloping character for *a*, and the arbitrary abbreviation *pro t* for *promoter*, and also a sloping stroke for *of*; in the left hand quarter, the arbitrary abbreviation *re s*, for *religion*; in the right hand quarter, the character for *and*; and in the lower quarter, a sloping stroke for *of*, and also the arbitrary abbreviation *mo q*, for *morality*.

No. 2 is *Hbkk* (Habakkuk) the contour of this figure having an Hebrew aspect, the author considered that the annexing of a few Hebrew characters would give a more decided effect to it; therefore, he selected the name *Habakkuk*, as the desire and prediction, contained in the fourteenth verse of the second chapter of his prophecies, seemed to accord with the sentiment expressed by the figure. The words of the prophet are, "For the earth shall be filled with a knowledge of the glory of the Lord, as the waters cover the sea."

The words contained in the figure are, "May knowledge spread diffusively over all the earth." (For the accomplishment of this desirable object, great exertions are making in the spread of general and of religious knowledge among all classes, and throughout all climes).

*Dissection of the Figure.*

The horizontal and the sloping stroke on the top of the head-dress form *ma*, for *may*; towards the back, under the *a*, are the characters *nowled* and a reversed *j*, for the word *knowledge*; at the front upper part of the head-dress are the characters *spr*, from which *ed* are brought down the centre of the head-dress, making *spred* for *spread*; down the front of the head-dress is *d*, the eye for *i*, the nose *f*, the small horizontal stroke under the nose *u*, the upper lip *s*, the lower lip another *s*, a dot for *i*, the outline down-stroke of the beard *v*, the end *e*, its inner up-stroke *l*, with a dot for the vowel *y*, making *difus-sively*,

for *diffusively* ; the sloping down-stroke of the robe, and the lower part of the return, form *vr* for *over* ; the small down-stroke and the long up-stroke of the under part of the robe, form *all* ; the ear forms *the* ; and the characters at the nape of the neck, form *erth*, for the word *earth*.

The third is *Katholikos* (universal). For the sake of uniformity in the appearance of the line above these figures, a Greek word has been here introduced ; the whole of the figure, with its title, forms universal friendships, exemplary, W. Penn ; the forehead is the *f*, the outline and tip of the nose the *r*, the curve of the nostril the *n*, the upper lip an *s*, the lower lip another *s*, the eye for an *i*, the curve between the lower lip and the chin *p*, and the chin *s*, making *frno-sips* for *friendships* ; the front part of the rim of the hat an *x*, the under turn of the side rim is in the position, and, with some liberty, may be called an extended *w* ; *x* and *w* being the

arbitrary abbreviation for *exemplary*; the upper turn of that part of the rim, with the same allowances, may form another *w* for *William*; the back part of the rim forms *p*, a small part of the back of the crown forms an *e*, and the rest of the crown an *n*, for *Penn.* As the countenance of this figure places the word *friendship* in the plural number, we must accommodate the circumstance, by observing, that as there are several kinds of love, so also, there are several kinds of friendship: there is that friendship which the friends manifest to those professing the same sentiments with themselves; there is that friendship which they evince to their acquaintances; and there is that friendship, or good will, that they extend towards the whole human race, not that this catholic disposition is confined to the friends, for it has been and is conspicuous in the lives and conduct of many individuals, of every denomination, but this pacific spirit is more distinctly avowed and professed by that respectable community.

The fourth is a Snake; the tail forms the *a*, to which is added an *n*; to that is a *t*, and the up-stroke to the head is an *l*, making *a rtl*, for a *rattle*; a circular mark at the head, like a gill, forms the *s*, the top of the head the *n*, to which is added an *a*, the forked tongue forming the *ke*, the whole representing in the characters, and in appearance, a *rattle-snake*.

The fifth is the head of a Sheep, the name and occupation of its owner, namely John Bull, the farmer, may be deciphered in the figure; the upper side of the neck, from right to left, is a reverse *j*, the crown of the head forms an *n*, making *jn* for *John*; the under part of the neck, downwards, is a *b*, the sloping up-stroke from it is an *l*, making *bl* for *Bull*; the horn forms *the*, the upper outline of the face is an *f*, the lower end of which to the mouth forms *ar*, the under outline of the jaw forms the *m*, and the throat another *r*, making *farmr* for *farmer*.

The sixth is intended to represent a Vulture. The upper part of the beak forms *v*, the under part of the beak an *l*, a circular mark between the eye and the light part is a *t*, to which is added an *r*, making *vltr* for *vulture*. The disagreeable appearance of this figure accords with historical report, which says, that no creature is so filthy and disgusting, as the aquiline vulture. This figure may be as completely formed with the characters of the catechism and plates, as with those that have been adopted, and its form would be more natural.

No. 7. This figure is composed of indiscriminate characters, not forming any word, and may be said to bear some resemblance to an American Aloe, the short-hand of which is engraved in front of the garden pot; as this figure is composed of the characters which the learner will have to study in this system, it claims his particular attention. The characters in the diagram plate

may be compared with the explanations here given. The under down-stroke of the first leaf forms *δ*, from the bottom to the top of the same line forms the supernumerary for *δ*, the upper down-stroke of the same leaf forms *ι*, the inner outline of the second leaf, from the conjunction of the upper line of the first leaf, forms an *m*, the perpendicular stroke down the centre of the second leaf forms an *s*, carried up the same line is its supernumerary, partly down the outer line of the same leaf forms another *ι*, the inner line of the third leaf forms another *m*, and the down-stroke of the outer leaf forms an *f*; by passing over the outlines of the leaves, from right to left, some other characters will be met with, and those that recur, will be the better remembered by the learner. The up-stroke of the outer line of the third leaf, forms *κ*, going down the upper line of the same leaf is the character for *υ*, the outer line of the second leaf is a reversed *ι*, down the centre stroke an *s*, up the same stroke its supernumerary, partly



down the left outline of the same leaf another *v*, up the right outline of the first leaf another reversed *l*, down the left outline of the first leaf *b*, taking the whole of the centre leaf down the left-hand perpendicular curve the supernumerary for *m*, down the right-hand perpendicular curve the supernumerary for *f* or *v*, up the same curve the supernumerary for *n*, the circular part of the vase divided by an horizontal line the upper half forms *r*, the lower half forms *y*, divided by a perpendicular stroke the left semicircle forms *a*, the right semicircle *d*, the left-side of the vase forms *u*, the base *t*, the right-side of the vase forms *j*, the two lines in front of the vase shows the vowel places above the upper line *a*, the upper line *e*, between the lines *i* or *y*, the lower line *o*, below the lines *u* or *w*, in which lines are the words *American aloe*; *m* commenced from the *a* place, to which is added a *p*, making *am p*, the arbitrary abbreviation for *American*; and *l* commenced from the *a* place and carried down to the *o* line, for *aloe*.

No. 8, is the Christian's Heart's Ease, and forms the word *sanctification*. We may with a little accommodation consider sanctification as the Christian's heart's ease; for, next to the favour of his Divine Father, and a sense of his interest in the merits and atonement of the Saviour, no consideration can ease his heart, or comfort his mind in adversity, trouble, or affliction, more than a conviction that thereby his sanctification is carried on and promoted. That this is the ordinary design of the Almighty in some of the more grievous dispensations of his providence, may be inferred from scripture, and from the words used by our established church at the visitation of the sick, "Sanctify, we beseech thee, this thy fatherly correction to him," &c.

*Dissection of the Figure.*

The left side leaf forms *s*, to the upper point of which is an *a*, the upper leaf which appears double, but represents one character, is an *n*, the right side leaf forms *t*, the under leaf *y*, the long stalk *f*, with a dot at the end

for *i*, up the short stalk *k*, the left side of the bud *sh*, the upper part of the bud *n*, making *sancti-fi-h-shn* for *sanctification*.

Nos. 9 and 10 are the figures of the Rose of Sharon, and the Lily of the Valley.

Of all the flowers, that deck the face of blooming nature, there are not any so pleasing to the eye, or so proverbially interesting, as the rose and the lily of the valley. The former for its luxuriant beauty, its fragrantcy, and its medicinal virtues; the latter for its purity, its meekness, and its delicacy. The garden of Eden, with all its exuberancy, could not present to its fair angelic occupant two flowers whose characteristic qualities possessed more beauty, loveliness, and interest, than are associated in these; suffice it to say, that our Divine Redeemer has, by the pen of inspiration, deigned to select these two flowers for the following sublime comparison: "I am the Rose of Sharon, and the Lily of the Vallies."

*Dissection of the Figures.*

The left-hand lower leaf forms *r*, in the centre is an *o*, the left side leaf is an *s*, to which is added an *e*, making *rose*; the left outline of the inner leaf is an *s*, an *h* in the centre, just below the *s* is an *r*, in the centre is an *o*, the upper part of the inner upper leaf is an *n*, making *Shron* for *Sharon*; the upper outer leaf forms *an*, a down-stroke below the right point of it a *d*, making *and*; the right outer side leaf forms *t*, with the lower part forms *the*; partly up the right-hand stroke of the broad leaf of the lily forms *l*, a dot for *i*, to the top another *l*, with a dot above it for the vowel *y*, making *lily*; down the left side forms *of*; the inner turn of the left-hand narrow leaf forms *te* for *the*; down the upper outline of the right-hand narrow leaf forms *v*, the under stroke of the same leaf forms *l*, the dot at the top for the vowel *y*, making *vly* for *valley*.

No. 11 is a Peach, formed from the characters of the catechism and plates; the right

side forms *p*, and the left *ch*, making *pch* for *peach*.

No. 12 is a Sadducee's Countenance. The young learner may, perhaps, observe a dejection in the countenance that corresponds with the first syllable of his appellation, and may enquire the reason, why he looks so sad; the only cause to be assigned, is, that as he is a Sadducee, he does not believe in the resurrection, and the apostle Paul said, "If in this life only we have hope, we are of all men most miserable;" that would have been evidently the case with the primitive Christians, who suffered the loss of all things, who experienced persecutions and imprisonments, and were exposed to premature death for their profession of Christianity; and this text is also applicable to the Christian of the present day, though the lines may have fallen to him in pleasant places, though he may have a goodly heritage, though he may enjoy temporal and spiritual prosperity, yet if he had

only hope in this life, he would be of all men the most miserable ; he would not only be in daily apprehension of being separated from his nearest and dearest friends for ever, but he would be in constant dread of being separated by death from the grace and friendship of his Saviour, from the love and favour of his God, and from all communion with the Holy Spirit ; and that the pleasures which the world cannot give, and which it cannot take away, and which are now the sweet foretastes of future bliss, would be, with his fleeting breath, dashed for ever from his lips. If the creed of the Sadducee were true, the Christian would then have just cause to be all his lifetime in bondage, through fear of death. The expression of the Burial Service, " We therefore commit his body to the ground, in sure and stedfast hope of the resurrection unto eternal life, through our Lord Jesus Christ," would not be admissible in any case ; but though the ancient Sadducee, or the modern infidel, may deny the truth of that rational and scrip-

tural doctrine, the resurrection, yet the true Christian has not so learned Christ; he is "persuaded that neither death, nor life, nor angels, nor principalities, nor powers, nor things present, nor things to come, nor height, nor depth, nor any other creature, shall be able to separate us from the love of God which is in Christ Jesus our Lord;" and can say, "for I know in whom I have believed; and am persuaded that he is able to keep that which I have committed unto him against that day."

*Dissection of the Figure.*

The ear forms *the*, the forehead *s*, the eyelid *a*, the outline of the nose *d*, the horizontal stroke under the nose *u*, the upper lip *s*, the lower lip *c*, to the chin *e*, and the chin *s*, making *Sadu-sce's* for *Sadducee's* (*countenance*).

No. 13 is the Pharisee's Countenance. The author does not intend that the juvenile reader should consider that these figures

are personal likenesses of the Sadducees and Pharisees, but it will be admitted that the characters of which they are composed have made a difference, and that the difference seems to comport with the characteristic sentiments which they each professed; for the features of the Sadducee seem devoid of that pleasing anticipation of future happiness which dignifies the countenance, and forms the chief distinction between the destinies of the brute, and of the man; but in the countenance of the Pharisee, there is a self-complacency, a confidence, and an assurance which we may attribute to the arrogant claim which he considers his good works have given him to the regard of the Almighty, while here, and to the enjoyment of every blessing hereafter, but the Scriptures give no such title to heaven, which may be inferred from the parable of the Pharisee, in the 7th chapter of St. Luke, and from many other positive declarations, such as Ephesians ii. 8, 9, 10. "For by grace are ye saved, through



faith, and that not of yourselves, it is the gift of God ; not of works, lest any man should boast. For we are his workmanship, created in Christ Jesus unto good works, which God had before ordained that we should walk in them." Nor does the Protestant religion acknowledge any such means of obtaining salvation, which is expressly affirmed in the eleventh, twelfth, and thirteenth articles of the church of England ; yet some practical Pharisees, of the present day, seem to keep a credit account against the Almighty, and to set down their honesty, their temperance, and their alms deeds, which are but social duties, having their reward in this life, and which would be essential to humanity, if there were no God, or no heaven, yet these their merits seem reserved for the general audit or day of retribution, as claims to an entrance into heaven, to a throne, and to a crown of life. But very different is the doctrine contained in the eleventh article, above alluded to, which says, " we are accounted righteous be-

fore God, only for the merit of our Lord and Saviour Jesus Christ by faith, and not for our own works or deservings. Wherefore that we are justified by faith only, is a most wholesome doctrine, and very full of comfort, as more largely is expressed in the homily of justification." It is necessary that mortal man whose life is but a vapour that passes away, who knows not what a day or an hour may bring forth, should have a hope beyond the grave, but it is of equal importance that his hope should be well-grounded and scriptural.

*Dissection of the Figure.*

The ear forms *the* ; the forehead and most part of the nose *f*, the eyelid *a*, the end of the nose *r*, the eye for *i*, the upper lip *s*, the lower lip to the chin *e*, the chin *s*, making *Faris-e's* for *Pharisee's*.

No. 14 is the Antiquary's Countenance. By giving fancy a little scope, we may imagine that this countenance is inspecting some an-

tique medal; in the eye we may discover research and contemplation, and in the mouth we may discover eagerness and surprise. The features are formed of the classical appellation, *virtuoso*; the forehead forms *v*, the eye for *i*, the nose *r*, between the nose and the upper lip *t*, the upper lip *u*, part of the upper line of the lower lip *o*, the front part of the lower lip *s*, the inner part of the lower line of the lower lip *o*, the chin *s*, making *virtuoso's*, for *virtuoso's* (*countenance*).

No. 15 is St. Bonaventure. This figure, and the one (No. 17), on the opposite side, are not introduced, on account of any particular interest attached to their memoirs, but merely because their names would form profiles, and serve as examples, explanatory of the design. St. Bonaventure lived in the thirteenth century; he was made cardinal by Gregory X. and was canonized (sainted) about two centuries after his death.

*Dissection of the Figure.*

The forehead and outline of the nose form *b*, the eyelid *o*, the under part of the nose *n*, from the nose to the upper lip *a*, the upper lip *v*, the upper line of the lower lip *n*, the chin *t*, just under the chin to the throat *u*, to which are added *r* and *e*, making *Bona-venture*, for *Bonaventure*.

No. 16 is a likeness of Buonaparte. The mind and character of this hero were so inscrutable, so much to admire, and so much to condemn, that it is difficult to form a definite opinion, concerning them ; he seemed a compound of contrasts and extremes, formed of stupendous counterparts : at one time we behold him shedding around him the kindly rays of patriotism ; at another, swaying the sceptre of despotism and cruelty ; though he possessed an intellect of an immense expanse, yet this intellect was perverted and overwhelmed by his insatiable ambition. He had,

by military prowess, and concurring events, gained an unprecedented eminence, but a presumptuous attempt at universal power caused his downfall, and proved the uncertainty of human greatness, and of worldly honors.

*Dissection of the Figure.*

The outline of the nose forms *b*, the under turn of the nose *u*, the eyelid *o*, the nostril *n*, the lower eyelash *a*, the upper lip from the nose *p*, stroke to the lower lip *a*, the inner part of the ear *r*, the chin *t*, making *Buonapart* for *Buonaparte*; the curved up-stroke in front of the hat forms *k*, the slope at the top *a*, the horizontal line to the rosette *u*, the side edge on left of the sloping braid *s*, lower corner from front to back *y*, from it a curved up-stroke for *k*, the circular top of the back of the hat *n*, his military hat making *Kau-sykn* for *Corsican*; the left-hand outline of epaulet *l*, along the top *a*, the right-hand upper corner *t*, down the right side outline *e*, making *late*; the upper line of the black

collar *m*, back of the collar *p*, to the epaulet *e*, the upper part of the epaulet forms *rr*, making *'mperr* for *emperor*, for Buonaparte, Corsican, late emperor.

The figure 17, Fabricius, was a German baron. All that need be said of Fabricius, is, that he was the favorite of Charles XII. and also in favour with George I. The characters have placed him in a bowing attitude, whether this was habitual to him, or not, we cannot determine.

*Dissection of the Figure.*

The lower line from the back to the front of the cap *f*, the forehead *a*, the top of the nose *b*, the end of the nose *r*, the eye for *i*, the upper lip *c*, a dot in the ear *i*, back line of the mouth *u*, chin *s*, making *Fabricius*; the hollow under the chin *w*, short line from it *a*, projection of the throat *s*, making *was*; to that is an *a*, the cord from the back to the front of the cap forms *g*, down to the tassel *e*, the front upper point *r*, along the top *m*, the

back end *n*, making *Germa* for *German*; the back of the head *b*, down towards the neck *a*, back of the neck *r*, to which is added *n*, making *bar-n* for *baron*.

Nos. 18, 19 and 20 are given, as formed by their component characters, leaving the reader to determine, whether any national peculiarities are developed by them.

No. 18, a Briton's Countenance. The forehead *a*, the sloping line of the nose *b*, a small mark at the side of the nostril towards the cheek *r*, the eye for *i*, the front of the upper lip *t*, the slope of the upper lip *o*, the surface of the under lip *n*, from the lip to the chin *s*, making a *Briton's*, for a *Briton's* (countenance).

No. 19, a Frenchman's Countenance. From the forehead to the nose *a*, along the top of the nose *f*, the end of the nose *r*, the under part of the side of the nostril *n*, the upper lip

*c*, the horizontal line of the upper lip *m*, the surface of the lower lip *n*, the chin *s*; making *a Frncmn's*, for *a Frenchman's (countenance)*.

No. 20, a Dutchman's Countenance. From the forehead to the nose *a*, the perpendicular down-stroke of the nose *d*, the line under the nose *u*, from the nose to the upper lip *t*; the front of the upper lip *c*, the lower line of the upper lip *m*, upper part of the lower lip *n*, the chin *s*, making *a Dutcmn's*, for *a Dutchman's (countenance)*.

Nos. 21 and 22 are caricatures of Gluttony and Drunkenness; as the former vice is not cognizable by law, and the latter not interfered with, except when aggravated by disorderly conduct, it is requisite that every friend of humanity should use his energy and influence in the suppression of these degrading and destructive evils. Though satire is, in most cases, a doubtful remedy, and often defeats its own object, yet these vices seem



peculiarly within its sphere of action, for many who would turn a deaf ear to reason, who would resist remonstrances, who close their eyes to their own interests, and who make a mock of sin, might be struck at the sight of these vices, depicted in their disgusting and disgraceful deformities. As these topics have inadvertently fallen in the author's way, he points the figures out to the young reader, with the remarks affixed to them, to warn him of the fatal consequences of intemperance, and to store his memory with ideas that may fortify his mind, before indiscretion and evil communications should have subverted his judgment. Gluttony does not consist in the quantity that is eaten, for a good appetite is very beneficial, particularly to the young, during growth, and ought not to be restricted ; but gluttony, or greediness, consists in continuing to eat after the cravings of nature have been satisfied, to the annoyance of the stomach, and in opposition to its intimations of satiety. Nature seems to have

made allowances for the immature judgment of the young, as this excess in them is seldom attended with more than slight indisposition or temporary inconvenience. To hear a juvenile party expatiating on the partialities of their palates is all in character, though childish, yet in children it is consistent, it is natural to expect that the spare ground will be so filled up, till occupied by more important produce ; it gives them pleasure, and so far is pleasing ; even Paul, that noble-minded apostle, said, “ When I was a child, I thought as a child, and spake as a child, but when I became a man, I put away childish things.” When youth is succeeded by manhood, and excess is still persisted in, gluttony is then employed to form the establishment, and to engage in the suite a train of fatal and mortal maladies. Many who possess, but would disown a disposition to gluttony, are proud to be distinguished, as epicures, and become connoisseurs, not in the fine arts, but in viands and sauces ; and amateurs, not of the sciences,

but of wines and cordials. Thus among the affluent, (either for personal indulgence, or in conformity to custom), the cook is made one of the principal officers of the household; if his preparatory education were the study of the human frame, the process of digestion, the inherent qualities of food, its suitability to different constitutions, the most beneficial modes of preparing it for the preservation of health, the renovation of strength, and the nutriment of the body: the hundreds paid to him, and the thousands devoted to the kitchen, would have some reason (if not any necessity) in the appropriation; but, instead of which, the labours of the cook generally multiply the visits of the physician, the calls of the apothecary, and hasten the engagement of the undertaker. More premature deaths are brought on by excess in eating and in drinking (either as the immediate, or as the remote causes) than most persons are aware of. The injurious effects of excess in drinking are so apparent and demonstrative, that

nothing but the most fallacious delusion could inveigle its votary into the practice of it. Those maladies which bear any resemblance to inebriety are considered the most grievous of any to which human nature is exposed; yet how many voluntarily cause temporary delirium, derangement of the intellects, the prostration of the muscular powers, and lay a foundation for the perpetuation of these evils, or the acceleration of their mortal result, for the mere gratification of a senseless and brutalizing infatuation! How do these acts of intemperance accord with the vehement protestations of loyalty and patriotism, which frequently attend them, when the laws of the kingdom are at the same time violated, which denounce every breach of sobriety, a breach of the peace, and which impose fines or imprisonment on the offenders! Is intemperance in eating or drinking consistent with a profession of attachment and devotion to the church, which, (by its ministers, and in its

homilies,\*) sets forth the evils and the consequences of these excesses, and which regards the Bible as its inspired statute-book : a book which in numerous instances, in the most solemn manner, declares that the anger of the Almighty is directed against those who abuse the bounties of his providence, and ungratefully benumb and destroy the powers and faculties with which He has endowed them.

*Dissection of the Figures, Nos. 21 and 22.*

No. 21 is *Voracitas* (gluttony). The forehead *v*, to which is an *e*, the nose *r*, the eye-lid *a*, the front of the upper lip *c*, the eye for *i*, the mouth *t*, from the lower lip to the chin *a*, the chin *s*, making *Voracitas*.

No. 22 is *Vinosus* (a word descriptive of one addicted to much wine, or drunken).

The forehead and front of the nose *v*, the eye for *i*, the under part of the nose *n*, to the

\* Fifth Homily, Second Book, (or No. 17 inclusive), on gluttony and drunkenness.

upper lip *v*, the front of the lower lip *s*, a small stroke under the lower lip *u*, the chin *s*, making *Vinosus*.

No. 23 presents a Countenance of Remorse in a paroxysm of despair, from a conviction that he has broken the laws of God and man, rendered himself an outcast of society, and has exposed himself to punishment in this world and in the next. May the young reader look at this countenance, and guard against the slightest impulse to dishonesty, in word or deed, even in the most trivial concerns; for this terrific and flagrant criminal must have commenced his guilty career by small deviations from the path of rectitude. The component characters of the countenance form *Furatus sum*, (I have stolen).

*Dissection of the Figure, No. 23.*

Down the front of the nose *f*, the straight stroke under the nose *u*, the upper lip *r*, to which is added an *a*, the circular part of the back of the lips *t*, its continuation towards the

front of the lower lip *u*, the front of the lower lip *s*, making *furatus*; the chin and the horizontal line under it *sum*, including the words *Furatus sum* (I have stolen).

Nos. 24 and 25 represent the Young Scholar and his Teacher. As these figures are formed from the characters of the annexed system, they claim the particular attention of the learner, who may, by going over them with the diagram, gain a knowledge of most of the characters that belong to it. The child with his book is beginning to read his alphabet, but makes several mistakes; is stopped by his teacher, who repeats the inaccuracies, that the child may, by a second attempt, recal and correct them.

*Dissection of the Figure, No. 24.*

From the forehead to the nose *a*, the nose *d*, to the upper lip *e*, the mouth *c*, to the chin *e*, slope to the frill *f*, making *a, d, e, c, e, f*.

*Dissection of No. 25.*

The eyebrow *t*, and the upper eyelash *u*,

making *tu*, for *too*; the forehead *y*, to the nose *d*, down the front of the nose *s*, line under the nose *t*, making *fast*; the upper and under lips forming the mouth *d*, the small perpendicular stroke from the lower lip to the chin *e*, the chin *e*, making together *too fast*—*d, e, c*. The other parts of these figures will form different characters; for instance, the hand holding the book, from the shoulder to the elbow, is in the position of *h*, from the elbow to the hand, is in the direction of *k*.  
 No. 26. The characters which form this figure, and the expression of the countenance, agree in portraying the word *tanreou* (I am frightened). Nothing can be more censurable, than the attempting to excite alarm and dismay in the mind of another; such mischievous frolics have been frequently attended with the most afflictive and irretrievable consequences; incurable fits and confirmed idiotism have been caused by excessive fright.



*Dissection of the Figure.*

The forehead and front part of the nose *t*, the end of the nose *r*, the upper lip *r*, the small stroke at the inner part of the upper lip *e*, part of the upper sloping stroke of the lower lip *o*, the lower lip *r*, making *trreor*, for *terreor* (*I am frightened*).

No. 27 is an Invalid taking Physic. This figure may remind the young reader of the great value of health, that he is indebted to Providence for the enjoyment of it, the impropriety of any unnecessary conduct that may tend to injure it, the claim which the afflicted have on the sympathy and commiseration of those in health, who ought to pity them, and, as far as opportunity and ability will permit, should relieve and assist them.

*Dissection of the Figure.*

From the upper part of the band of the cap to the lower end, forms *t*, to which is added an *a*, up the back of the cap *k*, the knob to the tassel *i*, the circular part to the forehead

*n*, forming *takin*, for *taking*; down the front of the nose *f*, the circular part under the nostril *y*, the upper lip *s*, the lower lip *s*, the eye for *i*, the chin *c*, making *fyssic*, for *physic*, including the words, *Taking physic*.

The characters which compose No. 28, form the word *furiosus* (mad, frantic). The loss of reason, as observed in remarks on Nos. 21 and 22, is the most lamentable personal deprivation to which humanity is exposed. Callous must the mind of that individual be to every impulse of sensibility, that can contemplate the situation of an unfortunate so circumstanced, without the most poignant emotions of sympathy. What sight or what sounds can be more affecting, than the sight of a public lunatic asylum, or than the sounds of the heart-rending shrieks and groans which escape from its cells and gratings? can any one, in the possession of his reasoning faculties, look on this figure, without emotions of gratitude, and without expressing a hope,

that his intellects may be preserved to him, and that he may never misapply or degrade them by intemperance and excess.

*Dissection of the Figure.*

Part of the forehead *f*, part of the eyebrow *u*, the nose *r*, from the nose to the upper lip *o*, the lower lip *s*, a small stroke under the lower lip *u*, the chin *s*, making *furiosus*.

No. 29 is an indiscriminate Sketch of a Cottage. The words of which this cottage is composed, are not at all analogous to the figure which they form ; but it is adviseable to encourage any pastime in the formation of figures, that may tend to familiarize the learner with the characters of the system. As this figure is not composed of the characters of the annexed system, it need only be slightly passed over. The word *rusticus* (countrified), is in allusion to its rough and rustic appearance. The characters of which it is composed, together with the writing, at

the end of the house, make the following lines :

Fred climb'd on deck,  
To save his neck,  
And call'd the hull a tender ;  
For tender 'twas,  
Since by the laws,  
His chance of life was slender.

These words convey the idea of a man, who having committed a burglary, was allowed to enter the naval service, instead of hazarding the issue of a prosecution. The word *tender* is here presented under several different significations ; first, the tender, or proposal, made to Fred, as a delinquent, whether he would go to sea ; second, the tender, the name of the vessel ; third, the tender or mild requirement, compared with his deserts. Trivial as these particulars may appear, they tend to excite in the young a spirit of investigation and discrimination.

*Dissection of the Figure.*

From the front end of the ridge down to the corner of the thatch *f*, the corner eave

of the thatch *r*, the perpendicular stroke to the ground *ed*, making *Fred*; the back corner on the ground to the eave *k*, to the back end of the ridge *l*, along the ridge *m*, down the right front slope of the roof *b*, down the perpendicular stroke at the right-hand corner *d*, making *klmb'd*, for *climb'd*; the front door forms *on deck*, the side window makes *to save his neck*, the side door *and*, the garret window forms *call'd the hull*, the chimney *a tender*, which, with the writing at the end, constitute the lines before given.

No. 30 is the Moon rising. An horizontal line on the top of the cottage forms *mu*, a circular character brought from the end of the *u* to the commencement of the *m* forms *n*, making *mun*, for *moon*; the characters in the centre form the word *rising*, making *moon rising*.

No. 31 is the Setting Sun. The circle in the middle, if divided by a perpendicular line,

the left side forms *s*, the right side *t*, if divided by an horizontal line, the lower part forms *y*, the upper part forms *n*, making *styn*, for *setting*; the left side of the outer circle forms *s*, and the upper part *n*, forming *sn*, for *sun*, making together *setting sun*.

No. 32 is the Royal George, a pleasure boat which accords with the key to frontispiece, and not with the alphabet of the annexed system. The characters of which it is composed, form the words, *a loyal deck'd yacht*. The festoons of the awning, between the two circular ends, include the characters, making *a loyal*, down the left pillar forms *de*, up the end of some drapery hanging on the other side *k*, down the right pillar *d*, making *dek'd*, for *deck'd*. Here the young reader will observe, that though this is a decked yacht, yet it has no deck. The sweep of the edge of the boat from the left extremity to the right forms *y*, the stem or head of the boat *o*, the rudder *t*, making *yot*, for *yacht*; *royal*

*George* is written on the stern, and on the flag is *Vivat Rex*, making in all

Royal George,  
A loyal deck'd Yacht,  
VIVAT REX,  
(Long live the King).

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*Vignette of the Title-page.*

On the left is a distant view of Eton College, with the Thames gliding near it. On the right, behind the trees, is Mount Parnassus, the seat of the Muses, from the top of which Pegasus, the winged horse, is taking its flight. Towards the fore-ground is a pyramid, with the words Greece, Rome, and Great Britain, encircled with wreaths, inscribed upon it; these are encompassed by a snake, which forms an oval, emblematic of the perpetuity of their fame. In the front ground, on the left, is the figure of Mercury, who is represented in mythology as the messenger and the interpreter of the will of the heathen deities,

in which offices he manifested unequalled swiftness and transcendant eloquence; to him was attributed the invention of letters, writing, and many ingenious arts.—Such is the ideal personage who is commending Stenography, his little protege, to the notice of Literature, who is seated on a mossy bank to the right.

*The Diagram Plate,*

If compared with the catechism, will need no further explanation.

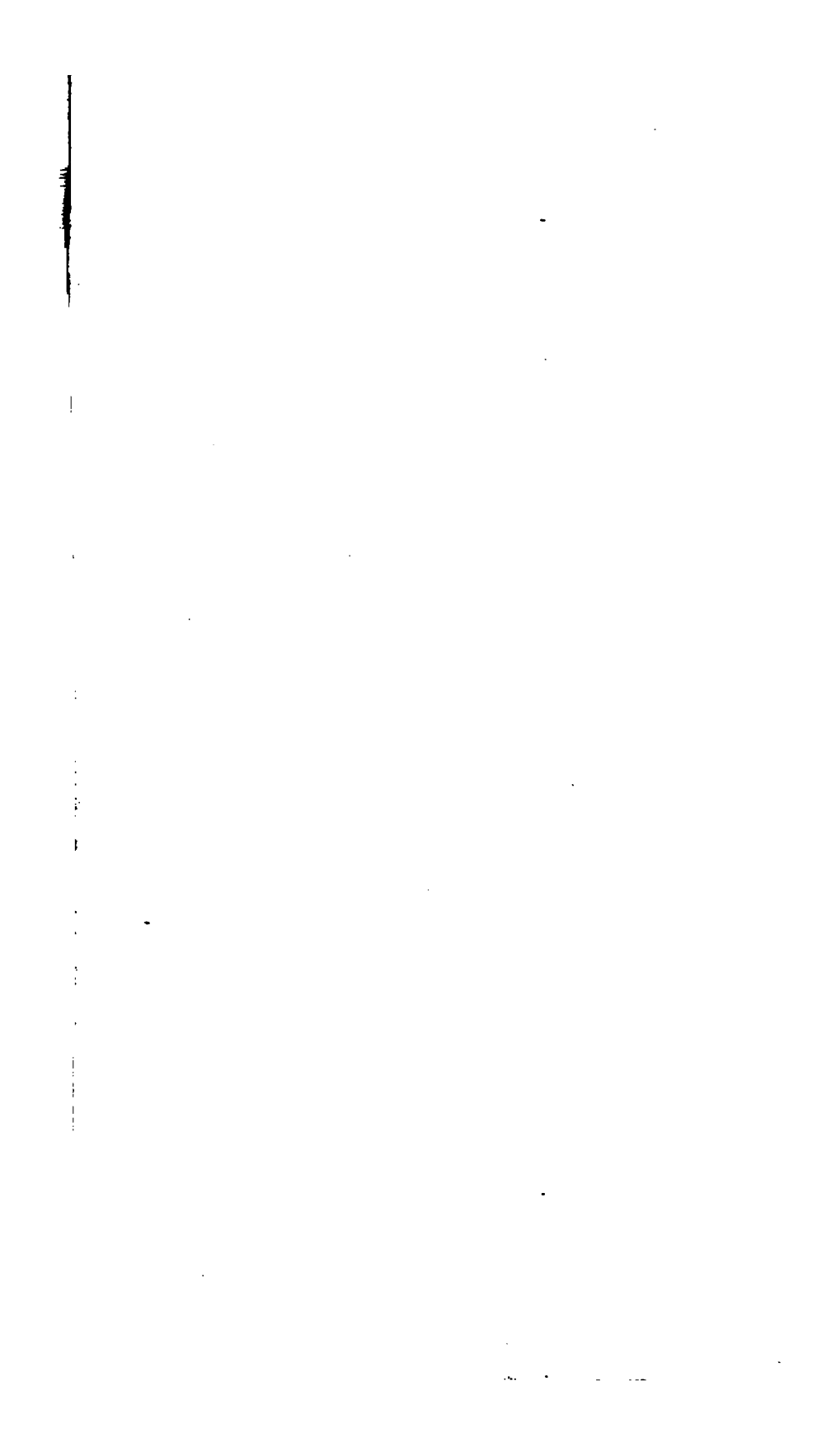
*Explanatory Plate.*

The first line gives the numerical characters; the mode of compounding them in large and whole numbers may be ascertained, by comparing the catechism with the diagram plate.

The second line is formed of the absolute alphabetical characters, which are to be used for the row of letters below them, in all parts of the word, whenever they are required; and they are used as restricted agents for the







assimilants, or letters of a similar sound, below them, in the subsequent part of a word, but are not to be used for them as initial characters, or in the table of arbitraries. Examples : For *dice*, put the circular character for *d* in the *i* place, to which add an *s*, the subsequent agent for *c*. For *cider*, place the circular initial *c* in the *i* place, add to it *t*, which is the subsequent agent for *d*, to which add *r*.\*

The third line forms the letters belonging to the characters above them, which show the parts of the letters which form the stenographic characters.

The fourth line, with the row of short-hand characters below them, as far as *g*, inclusive, are the distinctive initial and arbitrary characters which are always to be used for their own respective letters at the beginning of words, and for the table of arbitrary abbreviations, excepting the character for *v*, which may be used in any part of a word the same

\* The second line may be also used for joining numerals, as explained in pages 28 and 29.

as the characters above ; and is also a substitute for *w* and *wh*, in the subsequent part of a word.

The lower row of letters and characters, including those beyond *g*, are the supernumeraries which are substitutes for the ascending and descending characters ; that is, when an ascending character cannot be conveniently carried up, its descending supernumerary is used ; and when a descending character cannot be conveniently brought down, its ascending supernumerary may be used for it.

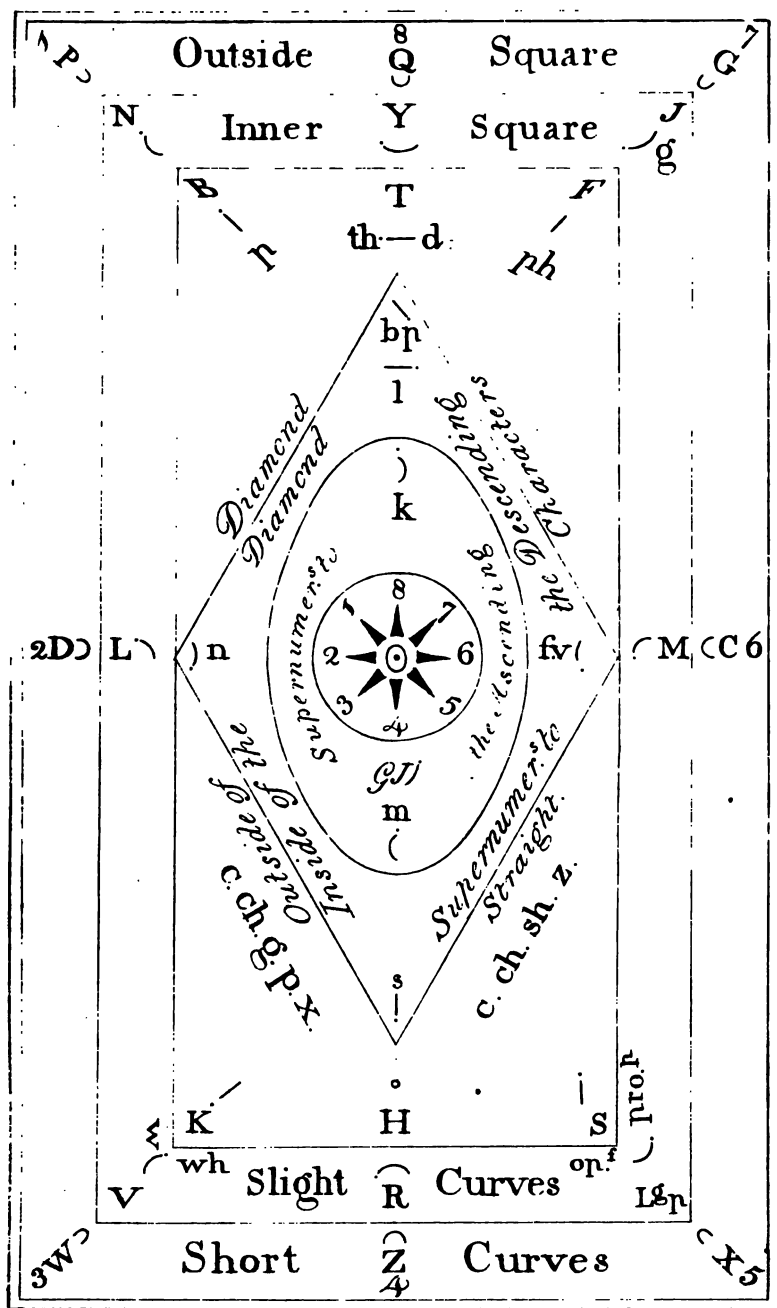
The vowels, together with the *h*, and the *y*, need no further explanation than has been given.

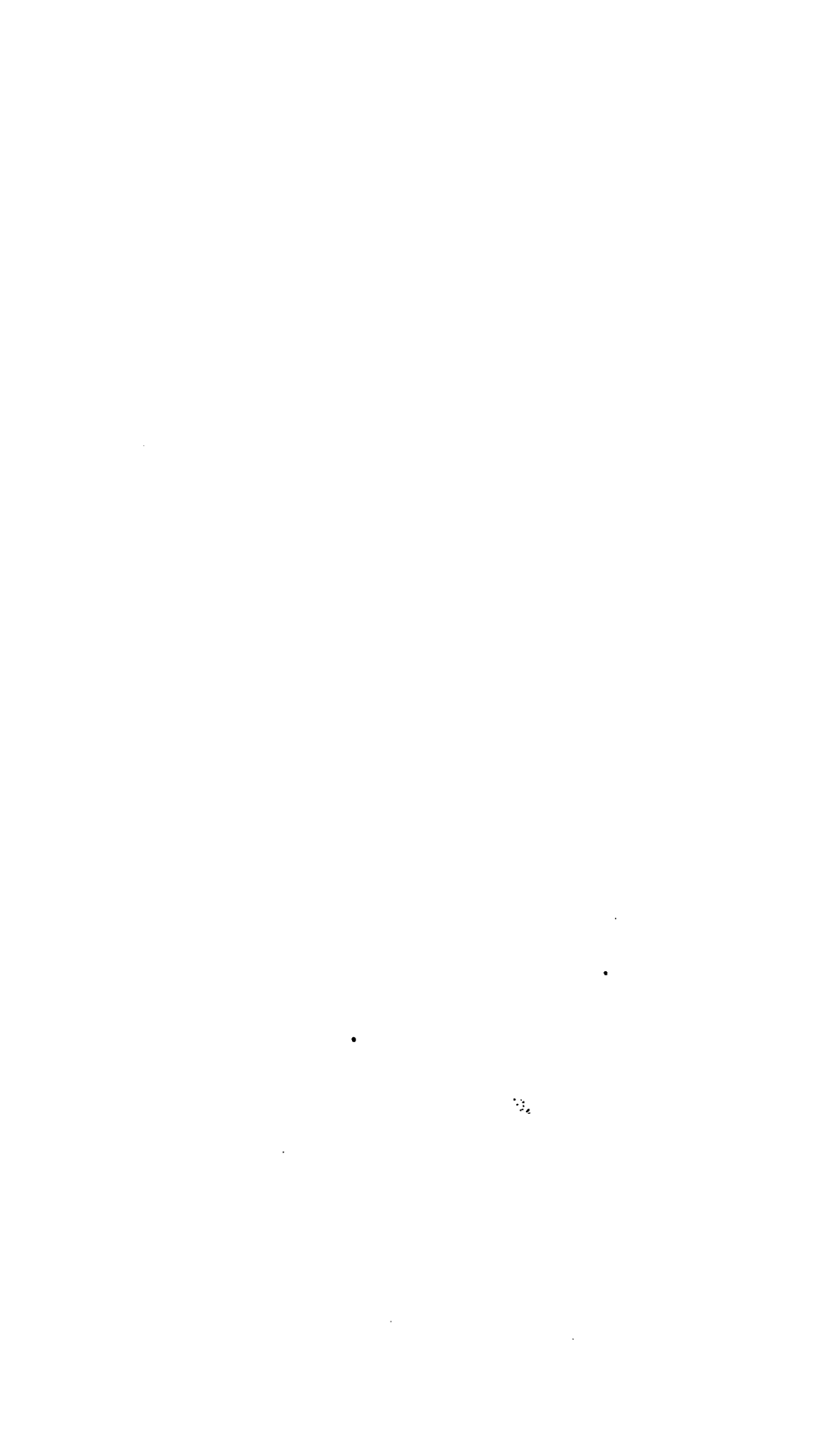
Sensibility is a specimen of the first course of insertion. Filial Regard is a specimen of the second course of insertion ; the two lines of characters annexed to it are the executive part, or the characters extracted from the lines of the second course.

*The Distributive Plate*

Shows the different characters, placed in

# Distributive Plate.







## *Game for the Arbitraries.*

1 a	2 b	3 c	4 ch	5 d
6 e	7 f	8 g	9 h	10 i
11 j	12 k	13 l	14 m	15 n
16 o	17 p	18 ph	19 q	20 r
21 s	22 sh	23 t	24 th	25 u
26 v	27 w	28 wh	29 x	30 y
31 z	32 l	33 2	34 3	35 4
36 5	37 6	38 7	39 8	40 9



separate departments, according to their respective kinds and forms.

The Oration by lord Erskine, the Lord's Prayer, and the Benediction, are specimens of the first course of insertion ; they need no other explanation than has been given.

*Game for the Table of Arbitraries.*

This game is intended to familiarize, in an amusing way, the learner with the arbitrary abbreviations.\* This game is to be played with a figured totum, or a single dice, and counters. A list of words from either of the departments of the table may be selected for the game. The word belonging to the winning, or last number, is to be given out at the commencement, and repeated by each player, which is to be kept in mind to be again repeated by the one whose counter

\* The print of the game may be taken out of the book, and pasted on card-board ; or the student may make one on paste-board, in imitation of it.

should arrive at it.\* The winning number must depend on the number of words contained in the part of the table which the players may select; then, supposing the department of *mo*, with the words annexed, had been selected, and the player had spun a 5, which had brought him from No. 14 to 19, to which the letter *q* is attached, he is to be told on his arrival there, by one of the party, or by any one present, who may undertake the office of applying to the book, that, according to the table of arbitrary abbreviations, *mo* and *q* form the arbitrary abbreviation for *morality*; this the player is to keep in mind till his turn comes round again; he is then to repeat the abbreviation and the word; thus, "*mo* and *q*, *morality*,"† or lose a turn, if he should have forgotten it. And, supposing the

\* The players may adopt the plan of spelling their respective words.

† That *q* is the index letter to the word *morality* may be kept in mind, by observing, that the letter *q* frequently stands for *question*; and in this case inquires what is the meaning of the word *morality*; by which plan, the learner may recollect that *mo q* is the abbreviation for the word *morality*.

words in the department annexed to the letters *re* should be selected, and that the player should have spun a number which had brought his counter from a previous number to 36, to which 5 is annexed, he would then be informed, that *re* and 5 form the abbreviation for the word *religion*,\* which he is to keep in mind, as in the preceding example. If the number spun should carry the counter beyond the winning number, his counter will go to that part of the commencement of the game, to which the surplus number may carry him. The rule may be made, that if the player can tell the word belonging to the place at which his counter is brought, (except that he has made the game), without application to the table, he may double the number of his last spin, or add the number of another spin to it.

\* No. 5 is the index number to the word *religion*.—Here we may observe, that there are five principal religions among mankind:—the Jewish, the Mahometan, the Pagan, the Papal, and the Protestant; which will remind the learner that *re 5* is the abbreviation for the word *religion*.

Should it be desired, the game may be played with raisins or nuts, in which case, a dozen may be dealt round to each player, and a dozen to the stock, at the commencement of the game. When a counter arrives at the first square in either line, the player is to fine one to the stock, and return to the number from which his counter came. When the counter falls to the last square in either line, the player is to take one from the stock. Should the player know the word belonging to the number at which his counter has arrived, he is to receive one from the stock, and advance the same number as his last spin, or he may spin again; but should it be at the first square, in either line, the fine and the return are to be remitted. If at the last square, in either line, the claim is to be doubled, and the player is to advance the same number as the last spin, or to spin again. Any exceptions or additions may be made to the rules, by the players, at the commencement of the game.



- |                                  |          |
|----------------------------------|----------|
| 3 And the <i>i</i> middle line   | 29       |
| Says, beware of much wine !      |          |
| 4 From lower space <i>o</i> ,    | 30       |
| To <i>a</i> you must go.         |          |
| 5 With the lower line <i>u</i> , | } 31.    |
| Are five vowels all through.     |          |
|                                  | 32 Game. |

## CONSONANTS.

- 6 From the double-bar, above the line *b*,  
You may go on, if you wish it, to *t*.
7. The double-bar, on the upper line *c*,  
Sends your mark on to the figure for *p*.
- 8 The double-bar, in the upper space *d*,  
Gives you a passport that bears you to *v*.
- 9 The double-bar *f*, on the middle line,  
Before you can go, demands a small fine.
- 10 The same double-bar, in lower space *g*,  
Requests you will turn round, and go back to *b*.
11. The double-bar *h*, on the lower line,  
For th' increase of the stock, requires a fine.
- 12 Between the bars, and above the line *j*,  
Calls on the stock, that a stake it should pay.
- 13 Between the bars, on the upper line *k*,  
Gives you a free passage back to the *a*.
- 14 Between the bars, on the upper space *l*,  
There miss your next turn, or pay, if you will.

- 15 Between the bars, on the middle line *m*,  
Is on the straight road to the end of the game.
- 16 Between the bars, on the lower space *n*,  
Requests you'll pay one, and then spin again.
- 17 Between the bars, on the lower line *p*,  
Carries you on in your journey to *t*.
- 18 Above the line, on the single-bar *q*,  
Pays you a stake, and says, that is your due.
- 19 The upper line *r* is on single bar,  
And wishes for peace much rather than war.
- 20 The upper space is on single-bar *s*,  
And wishes your mark the utmost success.
- 21 The middle line, on the single-bar *t*,  
Demands you to pay a stake as his fee.
- 22 The lower space, on the single-bar *v*,  
Charges you nothing, but passes you free.
- 23 Lower line *w*, on single-bar,  
Tells you, that onward you cannot go far.
- 24 Below the line, on the double-bar *x*,  
Demands a small fine, but don't let it vex.
- 25 Below the line, and between the bars *y*,  
You'll soon get the game, or else you'll go by.
- 26 Below the line, on the single-bar *z*,  
Each visitor pays a counter per head.  
If you're at a loss how you're to go on,  
Turn back, and read over the number one.

I would here caution those of my young readers who may be disposed to adopt the foregoing games, against giving way to unsocial or ungenerous feelings, for this is an evil which too frequently attends card playing, and is, in my opinion, the only immediate evil that can be attributed to a simple game at cards, when unaccompanied by pecuniary hazard ; it does appear that there are other objections of an indirect nature, without there being any ostensible good to counterbalance them ; but this is a disputed point, and must be left to private and to individual decision.

The respective forms, and the entire plan of the alphabetical characters, inserted according to the first course (with or without the lines), are the result of mature and intent investigation. The peculiar advantages of the plan have been evidently confirmed by observation and experience ; and as the adoption of the table of arbitrary abbreviations is quite optional, and may be partially and gra-



dually used, it may be considered as a useful, and as an occasional auxiliary to the art. 'I am fully convinced, that if the system, so far, have but a fair and complete trial, the student will find my assertions amply verified.

The recreative short-hand pourtrayed in the frontispiece is merely intended to engage the attention of the young, and to lead them imperceptibly over the elementary part of the system, and I have no doubt that it will fully answer that circumscribed purpose ; but with respect to the second course of insertion, I distinctly acknowledge that its arrangement did not occur to me till after the other part of the work was prepared for the press, and my opinion of it is drawn rather from comparable deductions and analogous conclusions, than from practical experience ; it is, therefore, presented to the reader as a separate speculative plan, wholly independent (in its nature and in its responsibility) of the other part of the work.



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the Benediction.

FINIS.

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